ÆSTHETIC DANCING

EMIL RATH

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ÆSTHETIC DANCING

PREPARED BY

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FOREWORD

THIS, the first effort of the author, is an endeavor to place in the hands of teachers of physical education a book which may assist them in presenting to girls' and women's classes the fascinating and graceful rhythmic movements of classic and æsthetic dancing. It is an effort to extend the work begun by the late Mr. Melvin B. Gilbert, who was the first to arrange these artistic steps and movements into pleasing dances suitable for gymnastic purposes, thereby contributing a most valuable class of exercises to physical education.

Whereas the physical education of today, in its broad interpretation, is comparatively modern, dancing is rather a primitive activity. It appears in crude form, crude from our present viewpoint, in the life of primitive peoples, when on sad, joyous, and various other occasions dances chiefly of an imitative character were performed by members of a tribe to the accompaniment of equally crude music. From these early beginnings dancing has incessantly continued to develop. Forms of stepping and springing, and other bodily movements peculiar to the dances of certain tribes, were imitated by others; new forms and combinations were invented and passed on to future generations; the pleasing and exhilarating activities were preserved, and with time the more complicated were preferred to the simple and easy.

The evolution of folk and national dances from the dawn of civilization to the present is similar to the

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development of the folk songs. Both were at first vague and ill-defined, varying in different localities, altered at the whim of any performer, finally crystallizing into a set form. The folk dance as we know it today is a titled composition with clearly defined steps and movements and with special music.

Eventually, the manifold movements involved in the earliest dance compositions were arranged by some adept performer into a system, which was the beginning of classic dancing. Many nations have contributed toward this; some of the steps of today may be traced to their originators by the name they bear. Nor has this process ceased. What was conceived by Italians and Frenchmen has been elaborated by Germans, Americans, and Russians, the Russian dances giving ample demonstration of the inherent artistic as well as the hygienic value of classic dancing.

Studied for its physical value, dancing may be defined or regarded as an exercise demanding considerable endurance and a high degree of co-ordination. As exercises of endurance, many dances produce a high working total which probably is not much less than that caused by running medium distances. The great number of times that the entire body weight is lifted, the many trunk twistings and bendings occurring, and the additional number of the rather mild arm and head movements, produce an endless number of muscular contractions and relaxations, a vigorous functional increase of the heart activity, circulation, and respiration, and consequently increased metabolism.

The many positions of the arms and feet, particularly in arm and foot combinations, or when in addition trunk and head movements are performed, demand

accuracy in controlling the direction of the single movements and a highly developed degree of co-ordination in the resulting complex movements. This co-ordination is developed gradually as the dancing progresses in difficulty. It gives the pupil that consciousness of power expressed in graceful carriage and apparent in the general bearing.

With the development of this subjective power of neuro-muscular control, the constant wave-like alterations of bodily positions are performed with a correspondingly decreasing effort. They acquire a semi-automatic character, the volitional element essential to voluntary movements being considerably subdued. The various changes in posture follow upon a stimulus supplied by some guiding musical rhythm. This rhythm is the directing spirit and sways and moves the dancer much as the fallen leaves are whirled about, carried up and down and hither and thither by an evening breeze.

Music and rhythmic bodily movement are twin sisters of art, as they have come into existence simultaneously. Karl Bücher has endeavored to show this in his authoritative work on rhythm, "Arbeit und Rhythmus." Dancing and music have developed together to a great extent. Dancing has, in fact, done much to aid the development of music by supplying novel movements as suggestions for new forms of musical composition. But eventually music, with confidence in its own power, grew bolder, and traversed a path of its own, leading to the higher compositions which charm us at symphony concerts today. On the other hand, the dance had to be contented for many years with ordinary musical accompaniment suitable

to its characteristic movements. Yet today we see in the artistic work of Isadora Duncan, Maud Allen, and others the use of a form of dancing which strives to portray in movements what the music master expresses in his compositions — interpretative dancing. Whether all musical compositions are possible of such interpretation or not does not concern us. That many of them lend themselves exquisitely to this purpose, the above named dancers have amply demonstrated. Certainly the dancer experiences just as much artistic satisfaction in his work as the musician feels in the harmony of an orchestration, or the connoisseur in the colors and shadings of a picture or in the attitude and perfect lines of a statue.

Dancing is rapidly becoming a universal and popular art-form of expression. In all countries there seems to be taking place a renaissance of dancing, a reawakening of the love for rhythmic movements. This new spirit seems destined to burst the prosaic bonds of our present day materialism, by giving the inner life of the people a medium for artistic expression based upon universal, age-old, all-permeating rhythm — dancing in its various forms. If the writer can do anything to popularize æsthetic and classic dancing among girls and women, and even among men, he will be amply repaid for his labors.

In concluding I express my thanks to Miss Olive Knorr and Miss Elsa Hein, who were so kind and patient in posing for the illustrations in this book.

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ÆSTHETIC DANCING

REMARKS ON PROCEDURE

METHODS of teaching the æsthetic movements and the steps are contained in the arrangement of the material itself. Thus, for example, the simple arm exercises (p. 14), and likewise the sequences (p. 18), are followed by a number of leg, trunk, and head exercises which are to be progressively combined. The reverse process is suggested in the dance steps (and should be employed if not indicated) because in these stress is to be placed upon the accurate execution of the steps before movements of the head, trunk, and of the arms are added; whereas in the former a faultless performance of the arm movements was essential before movements of the other parts could be combined with them without marring the exercise.

The simple exercises are placed under the numeral I. A number of these exercises should, therefore, be taken up in various rhythms after each step has been taught, and before proceeding to the next step. This does not refer to the first few steps which must be mastered in order to have material for combinations. In this manner all the fundamental steps should be covered, adding first the simpler and later the more difficult arm movements, then the various combinations under I with a progressive combination of the arm movements, and finally the combinations under II (and III) with the arm movements.

The dance steps, furthermore, may be practiced in various tactic formations, without and with movements of other parts of the body. This variation not only maintains interest in the work, but also gives

rise to new and pretty forms of presenting an already known step, either for the purpose of improving its execution, or to utilize it in couple dances or dances of threes, fours, etc. The formation most commonly made use of, and the most practical for the purpose of presenting a step, is a column of front ranks in open order. The other formations employed are:

The open long flank rank, in which the pupils are about two to three steps apart, standing behind each other around the gymnasium.

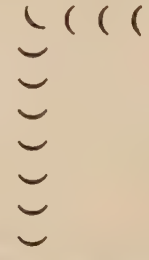
The open front circle formation, i.e., all facing inward.

A column of front couples (or larger ranks).

A square composed of four members, which, however, is not so frequently used.

Tactic Formations

A Column of Front Ranks in Open Order
Two steps distance between members



The Long Flank Rank in Open Order
Two steps distance between members

The Front Circle in Open Order
Two steps distance between members

The Column of Front Couples (or Larger Ranks)
The distance in steps is equal to the number of members in the rank

FIG. 1. *Hands at waist (front support)*
First position of the feet

FIG. 2. *Pointing left in second, or*
Stepping right in second
Arms third amplified, palms forward

Steps generally performed forward and less frequently, or not at all, backward, are most conveniently practiced in the long flank rank formation; e.g., the arabesque, the pas de zephyre, the heel and toe polka, etc.

The front circle is a formation offering many profitable possibilities in addition to those of the front column in open order. It possesses many other advantages. Steps are performed sideward, forward, and backward in this position; e.g., the mazurka hop, the forward and backward pas de basque. The individuals may be counted off to ones and twos and perform steps in divided order, that is, in opposite and unlike direction to each other; e.g.,

(*a*) No. 1, four polka hops forward and backward. No. 2, eight polka hops in place (sideward left and right).

(*b*) No. 1, four arabesque forward and four polka hops backward.

No. 2, vice versa.

(*c*) No. 1, four redowa polkas forward and four pas de basque backward.

No. 2, three mazurka hops and a jeté sauté sauté left, then right sideward.

From the combinations given, other examples of this kind can be easily arranged.

In the column of front couples the dance steps are generally either begun with the outer or inner foot; occasionally also with the same foot. In this formation the execution may be forward, diagonally forward and backward outward, sideward (outward from each other), backward, and, if the step is preceded or begun by a facing of the individuals toward each other, sideward in the line of march, or in opposite direction.

SUGGESTIONS. The couples have the inner hands

grasped shoulder or head high, and their outer hands at the waist or at the side.

(*a*) Two schottische steps forward, two pas de zephyre forward, and four running steps backward.

(*b*) Four arabesque diagonally forward outward and inward, with slight facing toward and from partner, and two glide polkas sideward in the line of march. Substitute polka or heel and toe polka forward for the glide polka.

(*c*) Face partner and two mazurkas, a pirouette, and a mazurka balance step in the line of march and in opposite direction (with the other hands grasped); face forward and eight waltz steps forward (or face forward, two waltz steps forward, three steps forward and point and pause, taken twice). The different round dances may be interwoven into combinations performed in this formation.

It is, furthermore, to be borne in mind that, beside the usual execution of steps sideward, forward, and backward, in the open order formation of the front column, they may also be performed on the lines of a square, a cross, a V, an inverted V, and a circle. The execution of four glides on the lines of a square is described on page 37.

The following example presents the manner of arranging a step for performance on the lines of a cross:

Face left and four (two) polka hops forward and backward; repeat three times. Any other suitable step, or combination of steps, may supplace the polka hops.

Illustrations of a step given on the lines of a V or inverted V are the following:

(*a*) Moderate waltz time. Pas de zephyre left diagonally forward (one measure) and waltz balance step right in same direction (one measure); glide left (and close) backward on same line (one measure) and pas

de zephyre backward left; that is, step left backward, hop, and swing right leg forward (one measure). The same right diagonally forward and return (four measures).

(*b*) Three mazurka hops left diagonally backward and mazurka balance step (four measures); return with three mazurka hops right diagonally forward and two stamps (four measures); the same right diagonally backward and return.

Circles of various sizes, depending upon the number of steps employed in the execution, are described to the left and right, generally forward, but also backward and sideward; e.g., circle left, the left side being turned toward the center, in eight polka hops forward, or four schottische steps forward, etc.; the backward execution would be in a circle right; or circle left in eight glides left sideward, or eight mazurka hops left sideward. In these exercises the back is turned toward the center of the circle. If the same exercises are performed to the left in a circle right the face will be turned toward the center of the circle.

The use of these various lines during demonstrations adds to the appearance of the work. They are frequently employed in dance compositions.

The musical rhythms employed in the teaching of the steps and their combinations are indicated by the following metronomic values, which, however, may be varied to meet the ideas of the instructor.

Two step $\frac{6}{8}$ M.M. ♩. = 100–108
Polka $\frac{2}{4}$ M.M. ♩ = 108–116
March $\frac{4}{4}$ M.M. ♩ = 116–120
Gallop $\frac{2}{4}$ M.M. ♩ = 132–140
Schottische $\frac{4}{4}$ M.M. ♩ = 144–152
Gavotte $\frac{4}{4}$ M.M. ♩ = 108–112
Mazurka $\frac{3}{4}$ M.M. ♩ = 132–140
Waltz $\frac{3}{4}$
fast M.M. 𝅗𝅥. = 92–96
moderate M.M. 𝅗𝅥. = 60–68
slow M.M. ♩ = 116

The following compositions are suggested for accompaniment. Those starred (*) are given in this book, pages 119 to 132.

Polka Time

Live and Love	W. G. Votteler	H. J. Votteler & Son, Cleveland
Motor March	Geo. Rosey	J. H. Remick & Co., New York
*Pizzicato Polka	Johann Strauss	Oliver Ditson Co., Boston

Waltz Time

Amoureuse (Slow)	R. Berger	Boosey & Co., New York
Reine Valse (Slow)	P. Schwartz	Will Rossiter, Chicago, Ill.
Waltz Dream (Moderate)	Oscar Straus	Jos. W. Stern & Co., New York
Estudiantino (Moderate)	E. Waldteufel	McKinley Music Co., Chicago
Faust Waltz (Fast)	C. Coote	Oliver Ditson Co., Boston
*Venus Reigen (Fast)	Jos. Gungl	Oliver Ditson Co., Boston

Mazurka Time

Orchids	Charlotte Blake	Remick & Co., Detroit
*La Czarine	Louis Ganne	Oliver Ditson Co., Boston

Schottische to Gavotte Time

Benita Caprice	M. B. Gilbert	Bates & Bendix, Boston
Caprice	R. King	Oliver Ditson Co., Boston
Cupid's Garden	M. C. Eugene	T. B. Haines & Co., New York
In the Shadows	Lincke	
*Impromptu Schottische	Julia Niebergall	Normal College, Indianapolis

The æsthetic movements are adapted to slow music (adagio), in which the arms are to be slowly and gracefully moved from one position to another, and, after good control has been acquired, to faster music, as, for example, a movement in each measure of moderate, and later, fast waltz time. Compositions from the following list may be selected:

Selections from "Venezia," Ethelbert Nevin.
Melody in F, Rubinstein.
*Barcarolle, from Tales of Hoffmann, Offenbach.
Amoureuse Waltz, R. Berger.
Other compositions from those given above.

With the descriptions of the separate steps the reader will notice that most technical terms are accompanied by their corresponding gymnastic terms. They have been suggested for those who do not wish to make use of the frequently difficult technical terms. This method is, however, not continued consistently in the combinations, as it would lead to a clumsily constructed terminology. Those wishing to use the gymnastic nomenclature entirely will find this easily possible from the suggestions given.

Attention needs further to be called to the fact that all exercises, æsthetic movements, preparatory dance steps, fundamental steps, and combinations are given only to the left. That each execution left is followed by that right is self-evident. In some instances side and direction have even been omitted. Here it must be understood that the description given refers only to the execution of one side, usually left, as this is most customary. The direction can be determined by the nature of the step.

POSITIONS OF THE FEET

There are five principal positions of the feet used in dancing. To employ them for physical training purposes slight modifications are made, particularly in the execution of some of the transfers, or steppings into open positions (i.e., positions in which the feet are apart). To clearly understand the terminology used, the following terms should be understood:

Pointing consists of foot placing, with ankle straightened, into a designated position, touching the floor lightly with the toes. (See page 40.)

STRIDING. The foot is moved about twice its length and fully placed on the floor (sole position) so that the body weight will be equally distributed. (Seldom occurring in dance steps.)

STEPPING. This is like the preceding, but the weight is completely transferred, so that the stationary foot is thoroughly extended and resting on the toes.

FIRST POSITION. (1st.) Heels together, toes turned outward to an angle of about 45–55°; weight more on the balls than on the heels; knees straight and touching. (Fig. 1.)

SECOND POSITION. (2nd.) This is obtained by a sideward movement of the foot. In pointing, the foot is somewhat turned outward, but in striding or stepping into 2nd the moving foot is directed as in the 1st position. The heels are on a line directed sideward. (Fig. 2.)

THIRD POSITION. (3rd.) It is designated as left 3rd in front (in rear), or left anterior (posterior) 3rd. The left heel is brought to the instep of the right foot; feet at right angle to each other. (Fig. 3.)

The open 3rd is generally termed the INTERMEDIATE POSITION. It is indicated by direction, as, forward outward, or backward outward, in which pointing, striding, and stepping take place. (Fig. 4.)

FOURTH POSITION. (4th.) This consists of a movement (pointing, stepping, striding) forward or backward, and is designated as 4th in front (anterior) and 4th in rear (posterior). The heels are on a line which is directed forward and backward. (Fig. 5.)

FIFTH POSITION. (5th.) As a sole position, weight on both feet, it will not be used. It occurs, however, frequently as a pointing and flowing (raised) position.

FIG. 3. *Third position of the feet (left in front)*
Left arm in fifth, right in third amplified

FIG. 4. *Stepping left forward in intermediate, or*
Pointing right backward in intermediate
Upper trunk bent backward
Arms in third amplified, palms upward.

It is named as the 3rd and 4th; viz., left in 5th in front (anterior 5th) when the foot is forward, in which position the heel of the left foot is touching the toes of the right. In a pointing position, when the heels are raised from the floor by extending the ankle and bending the knee, the left toes touch the floor at the place where the heel was. The same takes place in the 5th position in rear, the legs being crossed. (Fig. 6.)

The Flowing (Raised) Positions

THE LOW POSITION. The foot is raised so that the toes of the pointing foot are slightly above the height of the ankle.

THE HALF HIGH POSITION. The toes of the extended foot are about knee high.

THE HIGH POSITION. The leg is raised hip high.

THE SUPER HIGH POSITION will probably seldom occur in dance steps used for gymnastic purposes, but may be used as a preparatory exercise to supple the hip joint.

Different positions of the feet may occur in the raised positions, but have been omitted as the ankle is always to be extended when the feet are raised.

In the closed positions (1st, 3rd, and 5th) the toes of the raised foot point to the place occupied by the heel of the same foot in the sole position; e.g., Fig. 7 *a* and *b*. The 3rd and 5th are taken in front (anteriorly) and in rear (posteriorly).

In the open positions (2nd, intermediate, and 4th) the toes point in the direction indicated with the knee well turned outward. The intermediate and 4th are taken in front and in rear. (Fig. 8.)

POSITIONS OF THE ARMS

In all open positions the hand is narrowed by drawing the thumb inward and dipping the middle finger, bringing them almost parallel to each other. In the closed positions the tip of the thumb is moved toward the middle finger at about the first distal joint; they need not, however, touch. A low or high position signifies a position slightly below or above the ordinary.

First position. The arms hang loosely at the side when used in æsthetic movements, but are slightly rounded in front of the body, fingers almost touching (a closed position), when this position is indicated in a dance step. (Fig. 6.)

Second position. This is an open position (i.e., hands slightly more than shoulder-width apart, palms toward each other); the gently bent arms are directed obliquely forward downward and outward. (Fig. 9.)

Third position. This is a closed position, the arms being rounded to a circle, finger tips almost touching in a plane about level with the shoulders, palms toward the body. The low 3rd would be slightly below this height. (Fig. 10.)

Fourth position. This is an open position. The arms are raised, slightly curved, obliquely fore-upward and outward, palms toward each other and slightly more than shoulder-width apart. (Fig. 11.)

Fifth position. This is a closed position, finger tips almost touching, and palms turned toward each other. The arms are rounded to a circle which is rather in front than above the head. If directly above the head it may be termed a high 5th position. (Fig. 12.)

THIRD AMPLIFIED POSITION. Arms are sideward, a little lower than shoulder line, and slightly bent at elbows to prevent the impression of rigidity. Palms are generally forward, but they may be downward or upward. (Fig. 13.)

INTERMEDIATE POSITION. Named according to the arm uppermost; as, *left intermediate.* The left arm is in the 5th and the right in low 3rd or high 1st position. (Fig. 14.)

INTERMEDIATE AMPLIFIED POSITION. Named according to the forward arm; as, *left intermediate amplified.* The left arm is raised obliquely forward and outward, slightly above shoulder level, the right obliquely backward downward and outward. *High:* the forward arm is obliquely fore-upward and outward. Both arms are in one line. *Low:* when the forward arm is below shoulder line. The palms are generally turned downward; for some characteristic movements upward. (Fig. 15.)

LATERAL POSITION. This is named according to the side toward which the arms are raised. One arm is in the 3rd (low or ordinary) and the other in 3rd amplified position. (Fig. 16.)

HANDS AT WAIST (FRONT SUPPORT). The back of the fingers, close to the knuckles, especially of the index and middle fingers, is placed on the hips and slightly in front, so that the wrist will be curved somewhat upward and outward and the elbows directed sideward or slightly backward. (Fig. 1.)

ÆSTHETIC MOVEMENTS

I. Simple Arm Movements

1. Arm Raising to 3rd Amplified Position

Arms to 3rd amplified — raise, lower

The movement begins from the position of the arms at the side of the body. *Raise:* both arms are raised forward, hands almost touching and the arms well rounded, to a low 3rd position; i.e., a rounded position below shoulder-height. The palms are turned toward each other. The movement continues from here to the 3rd amplified with the back of the slightly bent wrists leading. In the terminating position the palms are turned forward. If desired, the palms may be downward or upward. This should be indicated. (See description of arm positions.) At first slowly, later with increasing speed. If difficulty in accurate execution occurs take it left, right, in alternation, and finally simultaneously. *Lower:* the arms are lowered directly downward, the wrist again slightly bent but leading with the palmar side. These and all similar movements to follow should be of a flowing nature, the gently bent arm and wrist dragging the hand after them. Exaggerated wrist bending does not add to, but, on the contrary, detracts from the beauty of the execution. Combined with:

Raising heels (rising on toes), turning head, bending trunk slightly sideward.

Pointing into 2nd position and turning head.

Alternated with pointing and dance steps adaptable to the rhythm employed.

For commands for pointing exercises see description of dance steps, page 40.

2. Arm Raising to the Intermediate Amplified (Ordinary, High, or Low Position)

Arms to left (right) intermediate amplified — raise, lower

The arms, again beginning from the side of the body, move gracefully curved toward a low 3rd position with palms turned toward each other and then straighten with the dorsal side of the gently bent wrists leading into the indicated position. (See description of arm positions.) The palms are turned downward (generally) as the position is reached. The arms are lowered directly downward, the slightly bent wrist leading. Alternated with:

Pointing and dance steps adaptable to the rhythm employed. Combined with:

Heel raising, pointing in intermediate position, head turning toward forward hand, trunk lowering toward forward arm.

The trunk is turned about $\frac{1}{8}$ to the side indicated and at the same time lowered with the spine straight in the direction of the arm. The movement takes place chiefly in the hip joint.

3. Alternations of 1 and 2

Raise arms to 3rd amplified and to left intermediate amplified positions alternately — one, two, three, four (or raise, lower, etc.)

These alternated movements are then combined as suggested under the single exercises.

4. Arm Movements from Hands at the Waist (Front Support)

(a) *Arm raising to the 5th position. Raise left arm to (high) 5th position — raise, lower*

The arm is raised by moving the hand from its position at the waist in a straight line to the indicated position. (See description of arm positions.)

To acquire perfect execution it may be practiced left, right, in alternation, and then simultaneously.

Alternated with pointing and dance steps adaptable to the employed rhythm.

Combined with heel raising, trunk turning, and bending sideward.

(b) *Arm raising to intermediate amplified position*

This is similar to the raising from the side of the body. See 2 for combinations.

(c) *Raise arms to 5th and to intermediate amplified positions alternately*

Combinations are suggested under the single exercises.

5. Arm Movements from the 3rd Amplified Position

(a) *Move arms to 3rd position — one, two*

The palmar side of the wrist leads in the movement, regardless whether the palms are directed forward, downward, or upward in the starting position. In the return movement the back of the slightly bent wrist leads. It may be practiced left, right, in alternation, and simultaneously.

When one arm is moved to low 3rd with both in the

FIG. 5. *Point left forward (fourth position of the feet)*
Bend trunk left
Arms in right lateral

FIG. 6. *The fifth position of the feet, left in front*
The first position of the arms

starting position the lateral position (see description of arm positions) is obtained. Combined with:

Knee bending; pointing in 4th and 2nd position with one arm moving.

Knee raising forward.

Leg raising (of similar side as arm) forward, sideward, and backward.

Head turning toward moving arm.

Trunk bending sideward both toward and from the moving arm (one arm), and forward (with both arms).

(b) *Raise arms to 5th position — one, two*

The form of execution resembles the previous exercise; i.e., the palmar side of the wrist leads. The return movement is also the same; i.e., the back of the wrist leads. It is practiced left, right, alternately, and simultaneously. Combined with:

Head turning and lowering backward.

Trunk bending sideward (one arm).

(c) *Alternations of* a *and* b

(d) *Circle arms outward through 1st and 3rd positions to 3rd amplified position — one, two*

The arms are lowered as previously described, pass through the 1st position, and are raised to the 3rd position, the wrists gently bent on *one*. On *two* they are moved to 3rd amplified again, dorsal side of the wrist leading. It may be given left, right, alternately, and simultaneously.

Single arm circling combined with bending trunk sideward to the same and opposite side of the arm circling.

(e) *Circle arms inward through 5th and 3rd position to 3rd amplified position — one, two*

The arms are raised to 5th as described and then lowered directly downward to 3rd without turning the hand on *one*, and moved from here to 3rd amplified on *two*. Combined as the previous exercise.

(f) *Alternations of one of the above with any other*

Arm circling may also be practiced from the position at the side of the body as:

Outward — passing through 5th to 3rd amplified position and to the side.

Inward — passing through 3rd amplified to 5th position and then to the side.

II. Sequences of Arm Movements

These exercises may be alternated with dance steps adaptable to the rhythm employed for the arm movements. It is advisable to use this method of teaching arm movements singly, before combining them with leg and trunk exercises, so that they will be correctly performed before adding the latter; e.g., *Raise arms to 3rd amplified position — one. Move left arm to 3rd position —two. Return — three and four. Two glides to the left — five and six; step to left — seven; cross right in rear and bend knees, courtesy — eight.* Given in moderately fast waltz time. The arm exercise may be executed twice (to left and right) and the dance steps likewise. The return to the first foot position in this alternation occurs on the first arm movement. At first, however, exercises may be arranged in which the dance step

terminates in the first position before the arm movement begins; i.e., on the fourth, or, if repeated, eighth count, as, *three glides to the left* (*right*) *and close.*

When the arm movements are fairly well mastered the exercises given in column A are added, which then may again be alternated with dance steps until satisfactorily executed, whereupon those in column B are added. Definite progression need not be followed, for it may be found that with some classes the exercises in column B may be begun before entirely completing those of column A. Alternating these exercises, in the procedure of teaching, with dance steps or leg exercises of two and four counts is to be recommended, however, so that the class advances equally in dancing and in æsthetic movements. This will enable pupils to combine arm movements with difficult steps more readily.

It is, furthermore, to be observed that a stepping or pointing movement signified to be executed on *one* has its return movement on *four;* this is omitted in the description to save space; while if performed on *two* its return movement occurs on *three.* The latter also applies to the trunk and head exercises. Any deviation from this rule in the following descriptions will be indicated.

1. *Raise arms to 3rd amplified — one. Move left arm to low 3rd — two. Return — three and four*

If the previously described simple exercises have been learned, this one will offer little difficulty. Exaggerated movements must be avoided. After practicing left and right take both arms alternately and then simultaneously. This procedure, which may be varied

and adapted to the skill of the class, may be used in all the sequences following.

EXAMPLES OF COMBINATIONS (WITH THE LEFT ARM)

A	B
(*a*) Lower trunk forward on 2	
(*b*) Bend trunk left on 2	And point left in 4th or 2nd on 2
(*c*) Bend trunk right on 2	
(*d*) Point left forward (4th) on 1	And bend trunk left on 2. (Fig. 5)
Or step right backward on 1	Add: Turn head left on 2
(*e*) Step left forward (4th) on 1	And bend trunk right on 2
Or point right backward on 1	Add: Turn head right or left on 2
(*f*) Step left forward into intermediate on 1	And bend trunk right on 2 $\frac{1}{2}$ turn right (on ball of left foot) on 2
(*g*) Point left sideward (in 2nd) on 1	* Turn-bend trunk slightly left on 2
Or step right sideward on 1	Add: Look at pointing foot on 2. (Fig. 17)
(*h*) Point left back-inward on 1	Bend trunk right on 2 Add: Turn head right on 2

Combine, moving both arms:

(*i*) Lower trunk forward on 2	
(*j*) Point left forward on 1	Bend trunk left on 2
Or step right backward on 1	

Commands, examples:

(a) *Step left forward (or point right sideward, etc.) and raise arms to 3rd amplified — one (or raise). Bend trunk right and move left arm to 3rd position — two (or bend). Return — three and four (or straighten, lower).*

(b) *Raise arms to 3rd amplified — one. Lower trunk forward and move arms to 3rd — two. Return — three and four.*

2. *Raise arms to 3rd amplified — one. Raise left arm to 5th (Fig. 3) — two. Return — three and four*

For the execution of the raising movement to 5th see ARM MOVEMENTS FROM 3RD AMPLIFIED POSITION.

* The trunk is turned about $\frac{1}{8}$ turn to the left and then slightly bent in the direction of the pointing foot. (Fig. 17.)

Examples of Combinations

A	B
(*a*) Lower trunk forward (half) on 2	
(*b*) Bend trunk right on 2	And look at hand
(*c*) Turn trunk right on 2	
(*d*) * Turn trunk left and bend backward on 2	
(*e*) Place left foot backward (in 4th) on 1	And bend trunk to right on 2
Or step right forward (in 4th) on 1	Add: Head turning right or looking at hand on 2
(*f*) Point right forward (4th) on 1	As under *e*
Or step right backward (4th) on 1	
(*g*) Step to left (in 2nd) on 1	As under *e*. (Fig. 18)
Or point right in 2nd on 1	
(*h*) Step left forward in intermediate (obliquely forward outward) on 1	As under *e*
Or point right backward in intermediate on 1	As under *d* on 2 ½ turn right on 2 (executed on ball of left foot)

Combine, raising both arms, with:

Suitable exercises of the above, as *e*.

Trunk bending forward and backward on *two*.

Stepping forward or pointing backward on *one* and trunk bending backward on *two*.

Combinations in which pointing with or without trunk and head exercises are executed on *two* may be arranged from the above if desired.

3. *Raise arms to 3rd amplified — one. Circle left arm outward through 1st and 3rd — two. Return — three (the arm again moves to 3rd amplified) and four*

For the description of the circling see Arm movements from 3rd amplified position.

Examples of Combinations

A	B
(*a*) Lower trunk forward on 2	
(*b*) Bend trunk left on 2	And point left in 4th or 2nd on 2

* Turn the trunk ⅛ to the left and simultaneously bend slightly backward.

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(*c*) Bend trunk right on 2	
(*d*) Point left forward (4th) on 1	And bend trunk left on 2
Or step right backward on 1	Add: Turn head left on 2
(*e*) Step left forward (4th) on 1	And bend trunk right on 2
Or point right backward on 1	Add: Turn head right or left on 2
(*f*) Step left forward intermediate on 1	And bend trunk right on 2 ½ turn right (on ball of left foot) on 2
(*g*) Point left sideward (in 2nd) on 1	Turn-bend trunk slightly left on 2. (Fig. 17)
Or step right sideward on 1	Add: Look at pointing foot on 2
(*h*) Point left back-inward on 1	Bend trunk right on 2 Add: Turn head right on 2

Combine, circling both arms:

(*i*) Lower trunk forward on 2	
(*j*) Point left forward on 1	Bend trunk left on 2
Or step right backward on 1	

4. *Raise arms to 3rd amplified — one. Circle left arm inward through 5th and 3rd — two. Return — three (the arm again moves to 3rd amplified) and four*

For description of the circling see ARM MOVEMENTS FROM 3RD AMPLIFIED POSITION.

EXAMPLES OF COMBINATIONS

A	B
(*a*) Lower trunk forward (half) on 2	
(*b*) Bend trunk right on 2	And look at hand
(*c*) Turn trunk right on 2	
(*d*) Turn-bend trunk right and backward on 2	
(*e*) Place left foot backward (in 4th) on 1	And bend trunk to right on 2
Or step right forward (in 4th) on 1	Add: Head turning right, or looking at hand on 2
(*f*) Point right forward (in 4th) on 1	As under *e*
Or step left backward (4th) on 1	
(*g*) Step to left (in 2nd) on 1	As under *e*
Or point right in 2nd on 1	
(*h*) Step left forward in intermediate (obliquely forward outward) on 1	As under *e* and *d*
Or point right backward in intermediate on 1	½ turn right on 2 (executed on ball of left foot)

FIG. 7A. *Right foot raised in low fifth in rear*
Right hand at waist, left arm in fifth position

FIG. 7B. *Right foot raised in low fifth in rear*
Right hand at waist, left arm in fifth position

Combine, circling both arms, with:

Suitable exercises of the above, as *e*.

Trunk bending forward and backward on *two*.

Stepping forward or pointing backward on *one* and trunk bending backward on *two*.

Combinations in which pointing with or without trunk and head exercises are executed on *two* may be arranged from the above if desired.

5. *Raise arms to left intermediate amplified — one. Raise left arm to 5th — two. Return — three and four*

This exercise is performed left, right, and in alternation, but seldom simultaneously.

Some examples are suggested; others may be arranged.

Examples of Combinations

	A	B
(*a*)	Pointing left forward in intermediate position on 1	And bend trunk backward (opposite direction to the step) on 2 *
(*b*)	Step left in intermediate position on 1	Look at hand on 2 Turn head over opposite shoulder on 2. (Fig. 19)
(*c*)	As *a* and *b*, but intermediate backward	As under *a* and *b*

The combination under *a* may be changed as follows:

Point left forward in intermediate position and bend right knee — *one*. Bend trunk forward, toward pointing foot, and lower left hand over foot — *two*. Return — *three* and *four*. As Fig. 20, excepting that the right arm is in 3rd amplified.

* This is chiefly a bending backward of the upper trunk (i.e., of the thoracic spine); the lumbar spine should not take part in the movement.

6. *Raise arms to 3rd amplified — one. Move arms to left intermediate position (Fig. 14) — two. Return — three and four*

After raising arms to 3rd amplified on *one*, the left arm is raised with the palmar side of the slightly bent wrist leading into the indicated position, which may be the ordinary or the high intermediate; i.e., the left arm is in the ordinary or the high 5th position. Simultaneously the right arm moves in a like manner to a corresponding position in front of the body about midway between waist and shoulder and well out from the body. The hands are vertical to each other.

Raising the upper arm to a high position requires a corresponding raising of the lower arm. (For the intermediate position see description of arm positions, page 13.)

EXAMPLES OF COMBINATIONS

The ordinary and high positions may be alternated.

A	B
(*a*) Bend trunk right on 2	And look at hand
(*b*) Turn trunk right on 2	
(*c*) Turn trunk left and bend backward on 2	
(*d*) Place left foot backward (in 4th) on 1	And bend trunk to right on 2
Or step right forward (in 4th) on 1	Add: Head turning right, or looking at hand on 2
(*e*) Point right forward (in 4th) on 1	As under *d*
Or step left backward (4th) on 1	
(*f*) Step to left (in 2nd) on 1	Turn trunk left and bend backward slightly on 2
Or point right in 2nd on 1	Add: Head turning right. Fig. 21 showing right intermediate
(*g*) Step left forward in intermediate (obliquely forward outward) on 1	As under *d* and *c*
Or point right backward in intermediate on 1	½ turn right on 2 (executed on ball of left foot)

Combinations in which pointing with or without trunk and head exercises are executed on *two* may be arranged from the above if desired.

7. *Raise arms to left intermediate amplified — one. Circle left arm outward to 5th — two and three. Lower arms — four*

From the left intermediate position the left arm is lowered toward 1st position, the gently bent wrist leading with the palmar side, on *two*, and, continuing the circling, is raised to 5th position, with the back of the wrist leading, on *three*. On *four* the hand is turned palm downward and both arms lowered through the intermediate amplified position to the side.

8. *Raise arms to left intermediate amplified — one. Circle left arm inward through 5th and 3rd to intermediate — two and three. Lower arms — four*

The circling is the opposite from the seventh exercise, the arm moving first to 5th and then to 3rd on *two* and returning to the intermediate amplified position on *three*.

EXAMPLE OF COMBINATIONS

A	B
Step or point in intermediate position on 1	Bend trunk backward (opposite direction to the stepping leg) on 2

9. *Raise both arms toward high 1st and move right arm backward and raise left to 5th — one and two. Lower left to intermediate amplified — three. Lower both arms — four*

When alternated the fourth movement leads directly to the circling of the right arm to 5th and of the left into the backward intermediate amplified position.

Examples of Combinations

A	B
Step left forward in intermediate on 1 and replace foot on 4	Bend trunk backward in opposite direction to the stepping leg on 1 and straighten on 2

This execution may be varied by raising the right arm to 3rd amplified, instead of backward to the intermediate amplified position on *one* and *two*, and the left to 3rd amplified instead of to the intermediate amplified position on *three*.

Stepping may then be performed to the left (on *one* and *four*) and the trunk bending sideward to the right on *one* and *two*.

10. *Raise arms to 3rd amplified — one. Raise left arm to 5th — two. Move arms to left intermediate amplified — three. Lower arms — four*

On *two* one or both arms may be raised to 5th position.

This exercise may be varied by moving arms to left intermediate instead of 5th on *two*.

Alternated with dance steps and four-movement leg exercises.

III. Combined Sequences

1. *Raise arms to 3rd amplified — one. Move left arm to low 3rd — two. Return — three and four*

Examples of Combinations

	A	B
(*a*)	Bend trunk to the left on 1 Straighten and bend to right on 2	
(*b*)	Point left in 2nd on 1; in 4th on 2	Bend trunk to the left on 2
(*c*)	Point left in 2nd on 1. Point back-inward on 2	Bend trunk to the right on 2 Add: And turn head right
(*d*)	As *c*. Add: And bend knees (courtesy) on 2. (Fig. 22)	Add: And turn head right on 2

(*e*) As *b*, but step to the right (or forward right) on 1 — As *a*

(*f*) As *c*, but step to the right on 1 — As *b*
Add: And bend knees

2. *Raise arms to 3rd amplified — one. Raise left arm to 5th (Fig. 3) — two. Return — three and four*

Examples of Combinations

	A	B
(*a*)	Bend trunk to the left on 1 Straighten and bend to right on 2	Look at hand on 2
(*b*)	Step to the left on 1. Point right forward (in 4th) on 2	Bend trunk right on 2
(*c*)	Step to the right on 1. Point left back-inward on 2	Bend trunk right on 2 Add: Look at hand

Examples with Raising Both Arms to 5th Position

(*d*) As *c*

(*e*) Step to left (1) and pirouette (2), step to left (3) and close (4)
This should be practiced first with raising arms to 3rd and 1st positions

3. *Raise arms to 3rd amplified — one. Circle left arm outward through 1st and 3rd — two. Return to 3rd amplified — three. Lower arms — four*

Examples of Combinations

	A	B
(*a*)	Bend trunk left on 1. Straighten and bend right on 2. Return on 3 and 4	
(*b*)	Bend trunk left on 1. Circle trunk forward and to the right oblique forward position on 2. Return on 3 and 4 *	
(*c*)	As *b*, but continue the circle to the right so trunk will be bent to right on 2. Straighten on 3	
(*d*)	Step to right on 1. Point left forward (4th) on 2	Bend trunk to left on 2
(*e*)	Step to right on 1. Point left back-inward on 2	Bend trunk to right on 2

* After the bending of the trunk to the left, on *one*, it is lowered obliquely left forward and moved horizontally to the right oblique forward position on *two*, returned to the first position on *three*, and straightened on *four*. In the next exercise the circling is continued until the trunk is bent right sideward on *two* and straightened on *three*.

4. *Raise arms to 3rd amplified — one. Circle left arm inward through 5th and 3rd — two. Return to 3rd amplified — three. Lower arms — four*

Combinations with this exercise may be easily arranged from the suggestions under the previous exercises.

5. *Raise arms to left intermediate amplified — one. Raise left arm to 5th — two. Return — three and four*

Combine with:

(*a*) Step left in intermediate on *one.* Raise right leg backward on *two.* Return on *three* and *four.* Add: Slight trunk bending backward and looking at hand in 5th on *two.*

(*b*) Step right backward into intermediate position on *one,* bend right knee, bend trunk forward over left foot, and lower left hand over foot instead of raising arm to 5th on *two.* Return on *three* and *four.*

6. *Raise arms to 3rd amplified — one. Move arms to left intermediate position (Fig. 14) — two. Return — three and four*

Examples of Combinations

A	B
(*a*) Step to left on 1. Point right forward on 2, or raise right leg forward on 2. (Fig. 8)	Bend trunk right on 2
(*b*) Step to left on 1. Point right sideward on 2	Turn-bend trunk to right (slightly forward) on 2, looking at right foot
(*c*) Step to right on 1. Point left back-inward on 2	Bend trunk right on 2 Turn-bend trunk left backward (slightly) on 2 Bend trunk to left on 1. Straighten and bend to right on 2. Return on 3 and 4

FIG. 8. *Right foot raised (half-high) forward in fourth Arms in left intermediate*

FIG. 9. *The second position of the arms*

Arrange exercises beginning with pointing instead of stepping; also by executing the first two movements under A to left and right continuously and adapting the arm movements to it.

7. *Raise arms to left intermediate amplified — one. Circle left arm outward to 5th — two and three. Lower arms — four*

Combine with:

Step right backward in intermediate position — *one.* Bend right knee and bend trunk forward over left foot — *two.* Move trunk to right and straighten knee and trunk — *three.* Replace foot — *four.*

8. *Raise both arms toward 1st position, move right arm backward, and circle left to 5th position — one and two. Lower left to intermediate amplified position — three and four. Circle left outward to 5th position — five and six. Lower arms — seven and eight. Slow execution*

Combine with:

Step left into intermediate position — *one* and *two.* Transfer weight to right, bend right knee, lower trunk forward over left foot — *three* and *four.* Circle trunk to right and straighten trunk and leg — *five* and *six.* Replace foot — *seven* and *eight.*

The arm movements executed on *one* and *two* should be practiced left and right in alternation and continuously. They may then be combined with stepping left and right forward into intermediate position.

9. *Raise arms to 3rd amplified — one. Raise left arm to 5th — two. Move arms to intermediate amplified — three. Lower arms — four*

On *two* one or both arms may be raised to 5th position. Combine with:

Step to right — *one.* Point left back-inward — *two.* Point left forward in intermediate position (and bend right knee) — *three.* Replace left foot — *four.* Add: Bend trunk right on *two.* Bend trunk forward over left foot on *three* and straighten on *four.*

Vary the arm exercise by assuming left intermediate position instead of the 5th of one or both arms on *two.*

Combine with the same movements as above.

10. *Raise arms to 3rd amplified position — one. Salutation left from chin * — two. Return — three and four*

Combine with:

(*a*) Step left forward in intermediate position on *one* and return on *four.* Add: Bend trunk backward toward the rear leg on *two* and straighten on *three.*

(*b*) Step to right on *one.* Point left back-inward on *two.* Return on *three* and *four.* Add: Bend trunk right on *two* and straighten on *three.*

* The index finger is brought to the chin and again moved about nine to twelve inches from it; here it pauses momentarily. The head is slightly turned left so that this small movement will be executed obliquely forward outward.

11. *Raise arms to 3rd amplified position — one. Open salutation* — two and three. Lower arms — four*

Combine with:

Step to left — *one.* Point right back-inward — *two* and *three.* Close right — *four.* Add: Bend trunk left on *two* and *three.* Straighten on *four.*

On *two* a cross step right with bending right knee may be taken.

Other combinations may be arranged.

12. *Æsthetic movements with the pirouette*

In arranging combinations of the pirouette the movement following it usually consists of stepping to the side and then pointing forward, sideward, or back-inward; this last may be combined with bending the knees.

The whole exercise is performed in four counts to each side.

The arm movements given under the pirouette (p. 66) may be added as described there. These are followed by a movement of the arms into 3rd amplified on the step to the side, and some position suitable to the pointing which occurs on the fourth count.

EXAMPLE: Pirouette to the left, arms moving from low 3rd amplified position to 3rd — *one* and *two;* step to the left, raise arms to 3rd amplified position — *three;* and

* From the 3rd amplified position the arms are slowly lowered toward the side and raised to a high 1st position, hands together and palms turned downward. The hands are then turned palms upward and moved outward so that the arms will be directed obliquely fore-downward and somewhat outward. This is executed on *two* and *three.* Later the exercise may be varied by executing this part more rapidly and then adapting it to different leg exercises.

point right back-inward, bend trunk left, and raise arms to 5th position — *four.*

Other leg and arm movements terminating in a similar manner — i.e., in an open position of the feet — may be arranged.

13. *Æsthetic movements with leaping*

Leap to the left, point right back-inward, bend knees and trunk forward, and swing arms to 3rd amplified and to 1st position — *one.* Straighten knees, trunk, and arms to 3rd amplified, palms upward — *two.* Right — *three* and *four.*

This exercise may be varied readily by changing the arm position. It may be preceded or followed by another leg exercise of two counts combined with arm movements, or by the pirouette with different arm movements.

14. *Æsthetic movements with stepping and pointing*

Three steps forward, backward, or sideward, using the front or rear cross step with the latter, and then pointing in some direction, may be combined with appropriate arm movements selected from the preceding. To the pointing, trunk exercises should be added. An exercise of this kind requires eight counts when executed left and right.

EXAMPLE: Three steps to the left with a front (or rear) cross step and raise arms to 3rd amplified position on *one,* move right arm to 3rd position on *two,* and move to 3rd amplified position on *three.* Point right forward and move arms to intermediate position on *four.* Right on *five* to *eight.* Add trunk bending sideward on *four* and on *eight;* also slight knee bending on *two* and *six.*

The arm movements may be varied as follows:

(*a*) The right arm is raised to 5th position on *two.*

(*b*) Both arms are moved to 3rd position on *two.*

(*c*) Both arms are raised to 5th position on *two.*

IV. Six- and Eight-Movement Sequences of Arm Exercises

1. *Raise arms to 3rd amplified — one. Raise arms to 5th position — two. Return to 3rd amplified — three. Raise arms to 5th position — four. Return to 3rd amplified — five. Lower arms — six.*

Variations of this exercise can be arranged along the following suggestions:

(*a*) Raise one arm to 5th on *two* and *four.*

(*b*) Raise arms to intermediate position on *two* and *four.*

(*c*) Raise arms to intermediate position on *two.*

(*d*) Raise arms to intermediate position on *four.*

(*e*) Lower arms to intermediate amplified position on *three* and *five.*

(*f*) Raise arms to intermediate position on *two* and *four* and intermediate amplified position on *three.* And so forth. Combine with:

Step to the left — *one.* Point right back-inward and bend trunk left — *two.* Point right sideward — *three.* Point right forward and bend trunk right — *four.* Point right sideward — *five.* Transfer and close left — *six.*

Previously learned combinations may be readily arranged in this manner with the above suggested exercises.

The six-movement sequences are easiest composed by performing the second position twice as illustrated in the example given, and the eight-movement sequences by executing the second position three times.

When arranging the six-movement sequences to music two of the movements will have to receive a double time value; i.e., two counts, if the others are receiving one count, in order to have them fit musical phrases. The following example will illustrate:

Step left in intermediate position and raise arms to 3rd amplified position — *one.* Raise arms to 5th position — *two.* Lower arms slowly to 3rd amplified and bend upper trunk backward — *three* and *four.* (Fig. 4.) Transfer weight, bend right knee, bend trunk forward toward left foot and lower left arm to low intermediate amplified (hand over foot) — *five* and *six.* (Fig. 20.) Straighten trunk and leg, close left, and circle arm through 1st to 3rd amplified position — *seven.* Lower arms — *eight.*

The two counts are usually given to large movements, particularly those requiring transfers and large trunk bendings, and should, if in any way possible, be added to the 3rd and 4th movement.

2. *Raise arms to 3rd amplified position — one. Move arms to right (left) intermediate position — two. Return to 3rd amplified position — three. Move left arm to 3rd (arms in right lateral position) — four. Return to 3rd amplified position — five. Move arms to right intermediate position — six. Return to 3rd amplified position — seven. Lower arms — eight*

Variations of this exercise, like the previous one, are easily arranged. A few are suggested:

FIG. 10. *The third position of the arms*

FIG. 11. *The fourth position of the arms*

(*a*) Raise arms (or one arm) to 5th position on *two* and *six*.

(*b*) Raise arms to 5th position on *four*.

(*c*) Assume the lateral position on *two* and *six* and the intermediate position on *four*.

(*d*) As *e*, but the 5th position on *four*.

These exercises are to be combined with pointing, stepping, walking, or running, $\frac{1}{4}$ and $\frac{1}{2}$ turns, and trunk and head exercises in similar manner as those of the four-movement combined sequences.

EXAMPLES: (*a*) Point left sideward — *one*. Turn trunk right and bend slightly left and backward (Fig. 21) — *two*. Return trunk — *three*. Point left back-inward, bend knees (courtesy), and bend trunk right (Fig. 22) — *four*. Return to 3rd position — *five*. Repeat the second movement — *six*. Return to 3rd position — *seven*. Close left — *eight*.

(*b*) As *a*, but perform a transfer and $\frac{1}{4}$ turn right (in place of courtesy, etc.) on *four* and return on *five*.

DANCE STEPS

Glissé, chassé, chassé left and Assemblé (Three Glides to the Left, the last unfinished, and Close)

(The hands are at the waist)

Command, Glide (1), glide (2), glide (3), close (4)

1. Slide left sideward on the ball of the foot slightly bending both knees with transferring the weight. Straighten the knees, simultaneously closing with the right foot in the first position and rising on the toes.

The momentary closing with the right foot is executed on the last part of the count, on about the third quarter of a dotted half note when given in waltz time.

2. Upon closing with the right foot immediately repeat as described under 1, so that the closing of the right foot and the sliding sideward of the left resembles the chasing away of the left foot by the right.

3. The movements under 2 are repeated.

4. Assemblé. The right foot closes firmly to the left in the first position. Encourage graceful bending and straightening of the knees during the gliding. Frequently occurring faults are sliding with stiff knees, pointing the foot sideward in the direction of the exercise during gliding, and turning trunk toward the side of the glide.

Tempo. Fast waltz time is the most suitable rhythm to teach this step with, each measure equalling one count. Later it may be given in $\frac{2}{4}$ and fast $\frac{6}{8}$ time with two counts to each measure. This demands faster execution and consequently more control.

Arm movements. Repeat the combination with arms in 3rd amplified during the first three counts, placing the hands at the waist during the fourth count.

Four Glides to the Left

Vary the above combination by adding an unfinished glide (gliding again to the left); i.e., the right foot does not close as described above, but is rapidly raised to low first on the last part of the fourth count, thus preparing for the execution to the right.

Tempo. This requires a slower rhythm at first than when using the assemblé, because of the inhibition required to control the momentum and change the movement to the opposite direction. Later the same rhythms may be used as given above.

Three Glides and Close, Left and Right Sideward, executed on a Right Square

To the description of this exercise to the left as previously given a $\frac{1}{4}$ turn right is executed with the closing of the right foot. The three glides are then executed to the right and the $\frac{1}{4}$ turn right is again added, but this time to the closing of the left foot. A repetition completes the square. The turn is always made at the corners of the square and is always to the right on a right square, which begins with executing the combination to the left. Execution on a left square (facing left) begins with an execution of the combination to the right.

Tempo. The rhythm is the same as that of the preceding exercises in gliding.

Arm movements. Raise arms to 3rd amplified or 5th position and place hands at waist on *four*. Two different positions may be assumed, e.g., the 5th position on one side of the square, and the 3rd amplified position on the next side.

Four Glides Left and Right Sideward, on a Right Square

This resembles the execution of the previous exercise, to which is added an unfinished glide.

Tempo. The rhythmical progression would be moderate to fast waltz, $\frac{6}{8}$, and $\frac{2}{4}$ time. The arm movements of the previous exercise may be added.

Three Glides Left Sideward

This is executed only in mazurka (seldom in slow waltz) time and its execution is easily understood, as it is the same as that of four glides with, one glide

omitted. It is also executed upon squares or diagonal lines.

Arm movements. They may be added as in previous exercises.

Step Left Sideward and Peasant Courtesy

(Hands at waist.) Abbreviated: Step-courtesy

Command, Step left sideward — one. Cross right foot in rear (point back-inward) and bend knees — two. (*Fig. 22.*)

The stepping foot is raised ankle high with toes pointing, and then placed two foot-lengths distant on the floor, transferring the weight. The right is raised similarly, placed crosswise (back-inward) behind the left into open 5th position, and both knees are bent about half-deep. This is generally called peasant courtesy for short, although the characteristic part of the courtesy is crossing behind in 5th and bending knees with grasping the skirt and slightly raising and lowering the arms and then returning to position. When combined with arm movements it loses the nature of the courtesy. The shoulders must be kept turned forward. The following exercises may be progressively and gradually added to the step-courtesy.

Arm and other movements.

1. Raise arms to 3rd amplified on *one*. Move right arm inward to the left lateral position on *two*. Do not return the hands to waist. In commanding it, name the leg movement and then add the arm movements.

2. Raise the right arm to 5th position instead of moving it to the lateral position on *two*.

3. Hands at waist. Raise right arm to 3rd amplified on *one*. Move right arm inward to 3rd on *two*. With the beginning of the step-courtesy to the right, the right hand is placed at the waist while the left arm is raised to 3rd amplified.

4. As the previous exercise, but raise right arm to 5th position instead of to 3rd.

5. Raise both arms to 3rd amplified — *one*. Circle both arms outward through 3rd — *two* — and to 3rd amplified with the step right. Do not return the hands to the waist.

6. As the previous exercise, but circle arms inward through 5th position.

7. The step-courtesy left with bending trunk to the same side on *two*.

8. With adding head movements to 2, 4, and 6; e.g., with looking at the hand on second and fourth count. Appropriate head exercises may be added to the other examples.

9. Exercises 1, 2, 3, and 4 with bending trunk to the same side on *two*.

10. Exercise 5 with bending trunk forward on *two*.

To the arm and the trunk movements of the step-courtesy the exercises of the head may be gradually added. The complex combinations may be postponed until the class has mastered the simpler combinations of other steps.

Tempo. The step-courtesy with its various combinations is best performed in waltz time, each courtesy requiring two measures (two counts), one count for each measure. This tempo should be varied from fast to moderate again to fast, adapted, respectively, to the simple steps and then to the combined movements

which are gradually taken faster. Later it may be taken in polka and $\frac{6}{8}$ time.

These exercises may also be executed without bending the knees when crossing one leg behind; e.g., *step left sideward — one; point right back-inward — two.* Combinations of this with the preceding step may be given from the examples found on pages 46 and 47.

Stepping and Pointing

Command, Step left sideward — one. Point right forward (in 4th position) — two. (Fig. 5)

Step with transferring the weight, as in the step-courtesy; on *two*, or a little preceding, raise the right foot into low 3rd position in front and straighten the leg forward, knee turned outward, toes pointing ankle high; gently touch the floor with the toes, the heel well forward and the knees still turned outward. Faults: Thrusting the foot against the floor; omitting knee-bending and straightening.

Preparatory exercises. If difficulty is encountered in acquiring accurate execution on command, the exercise may be taught progressively as follows:

(*a*) *Step to left — one. Raise right foot in 3rd in front — two. Straighten right leg forward (as described above) — three. Touch the floor lightly with toes — four. Right — five to eight.* This is taken in schottische time.

(*b*) Repeat, combining movements *one* and *two* of previous exercise on *one* and movements *three* and *four* on *two.* This is best performed in moderate and fast waltz time.

Trunk bending to the right may be added to the

FIG. 12. *The fifth position of the arms*

FIG. 13. *The third amplified position of the arms*

pointing right forward as soon as it is performed with control.

Variations. Pointing in 4th position is followed by that into 2nd position (sideward). (Fig. 2.) The stepping is the same, but the pointing occurs sideward into 2nd position. The foot, with extended ankle, is directed sideward and the knee turned well outward. To this is added slight turning of the trunk to the pointing foot, accompanied by an equally slight lateral trunk bending toward the same side when hands are at waist or arms in the lateral position. (Fig. 17.) Pointing into 4th and 2nd position is then repeated with stepping forward and backward a definite number of steps. For instance:

Step forward and point in 4th or 2nd position, four times.

Step sideward and point in 4th or 2nd position, four times.

Step backward and point in 4th or 2nd position, four times.

The number of steps may be increased or decreased and adapted to music. Appropriate trunk movements should always be included in the execution.

Tempo. These steps are executed according to musical rhythm progressing from fast waltz time, using two measures for each step and each pointing, so that a pause of one measure occurs in each position, to polka time applied in the same manner, but substituting counts for measures; this is followed by moderate to fast waltz and polka time without a pause in each position.

Other variations **of stepping and pointing** are obtained by taking several steps in some direc-

tion before pointing. An odd number of steps is most appropriate as it leads to a left and right execution.

EXAMPLES: Three steps forward and point in 4th or 2nd position and pause; executed in two measures of mazurka time (one count for each step and the pointing) with a pause during the second and third count of the second measure (rapid marching or running); later in polka or march time without a pause.

The same exercise is performed stepping backward and sideward left (right) with a rear or front cross-step and adapted to the same rhythm. Instead of three, five steps may be taken in the directions named. This necessitates a front and rear cross-step when stepping sideward and is performed in mazurka time without pausing after pointing. Slow waltz time is also frequently used, progressing to moderate waltz time (three steps to a measure), in which case the steps may be executed in running.

In stepping or marching forward the ankle is thoroughly extended and in the transfer the toes are placed first upon the floor. The same is true of backward marching or stepping, excepting that here the knee is also bent as the foot is raised directly backward preceding the step. The sideward execution is similar to the forward. The cross-step terminates either in 5th in front (front cross-step) or 5th in rear (rear cross-step), and not beyond it. In running forward the forward leg is extended as in stepping. As the body attains its moment of flight, propelled from the rear leg, the rear foot is raised backward, with ankle extended. Running sideward and backward resembles the marching and stepping in these directions with

the same difference, however, as occurs between the forward marching and running.

Arm and other movements. Arm movements are added to all the above exercises as follows:

During the stepping (one, three, or five steps) the arms are in the 3rd amplified position.

During the pointing:

1. Arms in the lateral position.
2. One arm in the 5th position and the other hand at waist.
3. Arms in the intermediate position.
4. Both arms in the 5th position. (Not used in pointing sideward.)

The side toward which the arm movements are performed is determined by the forward foot. The hand (or arm) corresponding to the forward foot is always in the lowest position. Thus with one arm in the 5th position and the other hand at the waist, the hand at the waist corresponds to the forward foot. If the opposite is desired it will be termed a reverse position, as, *reverse intermediate, reverse lateral.* Appropriate head and trunk exercises should be progressively added to the above.

Variations of the arm movements are arranged by altering the arm positions during the stepping (three or more steps) instead of maintaining one position. Examples are given under III, Combined Sequences of Arm Exercises, on page 32, exercise 14. The leg movements should, however, here be emphasized. The complex combinations need not be taken up until some of the simpler exercises which follow have been taught.

Combinations. They consist of stepping and pointing alternated and combined with glides and

step-courtesies. Examples are given on pages 46 and 47.

Lateral Coupé Sauté. (The Side Cut-Hop)

The left foot is raised sideward to the second position in preparation.

Command, Cut — one. Hop — two

1. Displace the right foot with the left, raising the right into half-high (or low) second, with leg thoroughly extended, toes pointing. 2. Hop on the left foot, retaining the right leg in the obtained position. This is continued from one foot to the other. By adding a hop the exercise may be adapted to mazurka rhythm.

Tempo. Schottische, polka, and $\frac{6}{8}$. Mazurka, when performed with two hops.

Arm and other movements. Arms are raised to 3rd amplified in preparation.

1. Move left arm to 3rd position with the coupé sauté left.

2. Raise left arm to 5th position with the coupé sauté left.

3. Raise both arms to 5th position with the coupé sauté left.

Always return to the 3rd amplified position with the coupé sauté right. The same movements are then repeated with the cut and hop right, returning to the 3rd amplified position with the cut and hop left. They are executed left and right by moving the arm into the indicated position on the cut and returning it on the hop.

Appropriate head exercises, turning head in oppo-

site direction, looking at hand in 5th position, should be added to those of the arms.

Combinations. For combinations see pages 46 and 47.

Coupé Sauté Dessus Dessous (The Front and Rear Cut-Hop)

The left leg is raised forward to the low 4th position in preparation.

Command, Cut — one. Hop — two

1. The right foot is displaced by the left and raised backward into half-high or low 4th position with the knee turned outward and slightly bent, the ankle extended. 2. Hop on the left foot, retaining the right in the obtained position. The movements are reversed when performing the rear cut-hop (on *three* and *four*). The exercise may begin from the intermediate position.

Tempo. The same as in the side cut-hop.

Arm and other movements. Raise arms to intermediate amplified (Fig. 15) in preparation.

1. Move left arm to 3rd position with the coupé sauté left.

2. Raise the left arm to 5th position with the coupé sauté left.

Return to the intermediate amplified position with the rear cut-hop right. The two exercises are best adapted to the cut-hop executed from intermediate to intermediate (open 3rd) position.

Raise arms to 3rd amplified position in preparation.

3. Raise both arms to 5th position with the coupé sauté left. Return with the rear cut-hop right.

The same movements are then repeated right with the right front cut-hop, returning with the rear cut-hop left.

Head exercises harmonizing with the arm movements should be added as soon as possible; e.g., when arms are in a lateral position the head should be turned, looking over the opposite shoulder; when in the 5th position, lowered backward, so as to be looking at the hand; when only one arm is in the 5th position the head may be lowered or turned. For combinations see pages 46 and 47.

Lateral Coupé Coupé and Dessus Dessous

The side and the front and rear cut may also be executed consecutively a certain number of counts; i.e., without the hops.

To the continuous side-cut (they are indicated as three, four, etc., side-cuts) the lateral swing of the arms may be added.

Tempo. Coupé sauté as well as the continuous coupé is best executed in schottische time and later in polka time. The coupé sauté may be adapted to mazurka time by executing coupé sauté sauté (double cut-hop) from the side and also from the front and rear.

Combinations. The coupé sauté (lateral, front, and rear) are alternated and combined with glides, step-courtesies, and stepping and pointing.

Examples of Combinations

Steps	No. of measures required	Musical tempo	Counting
1. (*a*) Three glides and close, left and right	8	Fast	M = 1 count
(*b*) Four step-courtesies	8	Waltz	

FIG. 14. *The left intermediate position of the arms*

FIG. 15. *The left intermediate amplified position of the arms*

Steps	No. of measures required	Musical tempo	Counting
2. (*a*) As *a* of 1	8	Fast Waltz	M = 1 count
(*b*) Step in 2nd pos. (1), point in 2nd or 4th pos. (2), left, right and repeat	8	"	
3. (*a*) Four glides (last glide is unfinished), left and right	8	"	
(*b*) Repeat *b* of exercise 1. Also of 2	8		
4. (*a*) As *a* of 1	4	Polka	M = 2 counts
(*b*) Four lateral coupé sauté	4		
5. (*a*) Step in 2nd pos. (1), point in 4th or 2nd pos. (2), pause (3), left and right	2	Mazurka	M = 3 counts
(*b*) Two lateral coupé (1) sauté (2) sauté (3) or front and rear	2		
6. (*a*) Three steps forw. (3), point in 4th or 2nd (4), pause (5–6). The same backward	4	"	"
(*b*) Four coupé sauté sauté (double cut-hop) lateral or front and rear	4		
7. (*a*) As *a* of 6, but sidew. with a rear cross-step	4	"	"
(*b*) As *b* of exercise 6	4		
8. (*a*) Three steps sidew. with rear cross-step (1–3), point right in 4th or 2nd pos. (4), pause (5–6)	2	"	"
(*b*) Two coupé sauté sauté	2		
9. (*a*) Two glides and a step-courtesy, left and right	8	Fast Waltz	M = 1 count
(*b*) Two glides, step in 2nd and point in 4th or 2nd, left and right	8		
10. (*a*) Two step-courtesies	4		
(*b*) Four glides left	4	"	"
11. (*a*) Step in 2nd, point in 4th or 2nd, left and right	4	"	"
(*b*) As *b* of exercise 10	4		
12. Repeat exercise 10 (also exercise 11)	4	Polka	M = 2 counts
13. (*a*) Three glides to the left	1	Mazurka	M = 3 counts
(*b*) Step left in 2nd, point right in 4th or 2nd, pause	1		
14. (*a*) Lateral coupé sauté sauté, left and right	2		
(*b*) Three glides, left and right	2	"	"
Repeat exercises 1–14 with arm movements added:			
1. To the first part of the step, i.e., to *a*			
2. To the second part of the step, i.e., to *b*			
3. To both parts of the step			

For appropriate arm movements and their progressive adaptation refer to the description.

Other pleasing combinations may be arranged. Each step of a combination should, of course, be thoroughly learned before combined. This should be borne in mind of all the following combinations.

Glide Polka

Preparatory exercises. Hands at waist.

1. Stamp three times in place on *one* to *three* and bring the right foot to left ankle on *four*.

2. As 1, with a side stamp on *one* and on *three* (rather small).

3. As 2, but on toes.

4. Same as 3, but glide left sideward on *one*.

5. Same as 4, but cut (coupé) with right after the glide.

6. Same as 5, but leap on to the left foot after the cut. (Fig. 7*a*.)

These exercises are first practiced in schottische rhythm, then in slow polka rhythm, one measure to each polka step, gradually leading into the regular polka time. It may then be counted — *one-and-two* (*pause*); *three-and-four* (*pause*), continuously instead of counting from *one* to *four* and *five* to *eight* for polka left and right. The description given below follows this counting.

7. Same as 6, two glides sideward left preceding it.

8. Glide polka left and right on a right square (see page 37).

Glide polka left sideward.

On *one* and *two* the two glides (see page 35 for execution) of the polka are executed left sideward.

After the completion of the second glide (on *three*) the left foot again glides to 2nd position, and the right is brought to 1st position, displacing the left which is raised sideward, toes pointing about ankle high. The knee of the right leg is slightly bent. This is followed (on *four*) by a small leap on the left foot, ankle and knee gently bending as it alights. The right foot is raised to the ankle of the left leg, toes pointing downward, and the knee turned slightly outward, body erect, in preparation for the glide polka right. Faults: Turning trunk in direction of glide; foot turned out too far.

Tempo. Polka.

Arm and other movements.

1. Arms in 3rd amplified position.

2. Arms in 3rd amplified on *one* and *two*, and in the opposite lateral position on *three* and *four*.

3. The same arm in 5th position on *three* and *four*.

On the glide polka left the left arm is moved into the indicated positions.

4. Turn head to the side of the polka on *three* and *four* and return on *one* and *two* (with arms lateral).

5. Look at the hand raised in 5th on *three* and *four* and return on *one* and *two*.

COMBINATIONS IN POLKA TIME. (M = 2 COUNTS)

I	No. of counts required
1. Glide polka left and right sideward and	8
(*a*) Step (in various directions) and point in 2nd or 4th, four times	8
(*b*) Step-courtesy, four times	8
(*c*) Coupé sauté (lateral or front and rear), four times	8
2. Glide polka on a right square,	16
and a step of equal time value from pages 46 and 47	16
3. Glide polka left sideward	4
and half of the steps 1 *a–c*	4

II*	No. of counts required
1. Glide polka left and right sideward and	8
(*a*) half of I, 1 *a* and 1 *c*	8
(*b*) half of I, 1 *b* and 1 *c*	8
(*c*) half of I, 1 *c* and 1 *b*	8
2. Glide polka left sideward and	4
(*a*) one measure of I, 1 *a* and 1 *b*	4
(*b*) one measure of I, 1 *b* and 1 *c*	4
(*c*) one measure of I, 1 *c* and 1 *b*	4
(*d*) one measure of I, 1 *c* and 1 *a*	4

Arm movements. Hands at waist during glide polka, and arms 3rd amplified to lateral, or one arm in 5th, with I, 1*a*, *b*, and *c*.

Schottische Step. (Caprice and Gavotte)

The first six preparatory exercises are the same as those of the glide polka.

1. As 6 of the glide polka. The exercises preceding this may be reviewed.

2. Add the hop and extension of the leg on *four*. Retain the schottische tempo.

The extension of the leg is in high 4th, similar to that of the pas de zephyre. The glide, cut, and leap should not be too distinct. The caprice resembles the schottische step, omitting the glide, cut, and leap, and replacing them by stepping. The hop and extension is, however, retained. The gavotte is similar to the caprice, but the hop is also omitted, so that the last movement merely consists of an extension in high 4th. These steps are executed forward and sideward, and occasionally backward. In the sideward movement the change from one side to the other is made on the fourth count; i.e., on the hop and extend. The foot raised in 4th describes a part of a circle to the opposite side to prepare for the step toward that side.

*Attention is called to the fact that all combinations under II are of an advanced nature, and should not be taken until most of those under I of the different steps have been mastered.

Tempo. These steps are only executed in the tempi from which they derive their names; i.e., schottische and gavotte, there being a gradual increase in the rhythm from the gavotte to the schottische.

Arm movements.

1. Both arms held in 3rd amplified.

2. As 1, but the right arm is moved inward to the low 3rd position on the hop during the step to the left, and the left arm in the execution to the right.

3. Both arms are moved to 3rd position on the hop, and returned on the other parts of the step.

4. As 2, but raise left arm to 5th and look at hand, instead of moving right arm to 3rd position (right remains in 3rd amplified).

5. As 3, with arms in left intermediate position on the fourth count (the hop) with the schottische (caprice or gavotte) to the left. (Fig. 8.)

COMBINATIONS. (M = 4 COUNTS)

I	No. of counts required
1. Gavotte left and right sideward and	8
(*a*) slow step (1–2), courtesy (3–4), left and right	8
(*b*) slow step and point (various directions), left and right	8
2. Schottische left and right sideward and	8
(*a*) 1 *a* or 1 *b*	8
(*b*) four coupé sauté (front and rear)	8
(*c*) three running steps, hop, and leg-swing forward executed twice (forward, backward)	8
II	
1. Schottische left and right sideward and	8
(*a*) two coupé sauté and four coupé (lateral, or front and rear)	8
(*b*) two coupé sauté and four running steps (forward, backward)	8
(*c*) two coupé sauté and three running steps, hop, and leg-swing	8
2. Repeat these combinations, substituting the "Front cross schottische step" left and right. The leg beginning the step crosses in front; the step left will therefore lead to the right	

The direction of the schottische step should be varied and the other steps adapted accordingly.

Arm movements.

1. Hands at waist during the (gavotte) schottische, and arms 3rd amplified to lateral with I, 1 *a*, *b*, and 2 *b*. Left arm in 5th, right in 3rd amplified to arms in 3rd amplified with I, 2 *b*.

2. Arms 3rd amplified to lateral during schottische, and left arm in 5th, right in 3rd amplified to arms 3rd amplified with II, 1 *a* and *b*. Left arm in 5th, right arm in 3rd amplified to arms 3rd amplified to lateral position with II, 1 *c*.

Other arm movements may be selected from the description of the particular step. All arm movements given for the combinations which follow are merely suggestions and should be enlarged upon.

The Æsthetic and Other Polkas

Preparatory exercises.

1. Stamp left — *one*. Right — *two*. Left — *three*. Raise right foot in 1st position, striking the ankle — *four*. (Slow polka time.)

2. As 1, with stepping sideward (stamping) on *one* and *three*. The second step is smaller than the first.

3. As 2, executed on toes (no stamping).

4. As 3, but swing the foot in a half circle on *one* and turn trunk slightly toward that side (the æsthetic polka). Increase tempo to polka rhythm and count *one-and-two*.

The polka hop.

5. As 4, a hop preceding the step.

FIG. 16. *The left lateral position of the arms*

FIG. 17. *Pointing left in second*
Arms right lateral (look at foot)

The Æsthetic Polka. (Exercise 4.)

On *one* the left foot is slightly raised over the floor in a half circle outward, toes and knee well turned outward and extended, leading to the step, which is of ordinary size. The right foot follows immediately (on *and*) in posterior 3rd. On *two* the left foot takes another small step to the left and the right is raised in preparation for the polka to the right. The body turns toward the side of the polka. In the polka forward there is no turning of the body, and the leg is extended directly forward, while in the backward polka the body is slightly turned and the stepping leg describes a part of a circle in moving backward. In the *polka hop* a hop precedes the stepping.

Tempo. Polka, and, when easy of execution, gallop time.

Arm movements. Hands at the waist.

1. Polka left and raise right arm to 3rd amplified position; return on polka right.

2. Right hand at the waist, left arm in 3rd amplified (starting position). Polka left and move left arm to 3rd position; return on polka right. Same beginning right. Also raising arm to 5th position.

3. As 2, but both arms raised to 3rd amplified (starting position).

4. Arms 3rd amplified (starting position). Move left arm to 3rd (5th) position on polka left. Return left arm and move right arm to 3rd position on polka right. Left arm must be in 3rd amplified before starting to move the right.

5. As 4, but move arms to right intermediate position on the polka left.

Heel and toe polka. After the above polka step has been mastered let the following movements precede the polka:

Place left heel obliquely forward outward (intermediate position) and hop — *one;* right knee is slightly bent and body slightly turned to the left. (Fig. 23 *a.*) Place left in 5th in rear and hop — *two;* in this movement the right leg straightens again. (Fig. 23 *b.*) Polka hop left on *three* and *four* in an indicated direction.

Arm movements.

1. Hands at waist (starting position). Left arm low intermediate amplified position on placing heel forward outward, hand over foot. (Fig. 23 *a.*) Return left hand to the waist when pointing in 5th in rear. (Polka with hands at waist.)

2. As 1, raising left arm to 5th position on placing foot in 5th in rear; place hands at the waist during polka. (Fig. 23 *b.*)

3. Arms in 3rd amplified (starting position). As 2, but return the left arm to 3rd amplified on the polka.

4. As 3, but move left arm to 3rd position (arms in lateral position), and return to 3rd amplified position on the polka.

5. As 4, but move arms to right intermediate position during polka left.

The polka turn. (Either the polka hop or the æsthethic polka may be used.)

Preparatory exercises. Class is in flank circle formation with right side toward the center.

1. Polka left and right forward and a whole turn right in two polka steps.

2. As 1, face left about, begin right and turn left.

3. As 1, but backward and turn left.

4. As 2, but backward and turn right.

Then follows the front circle or open order formation with:

5. Two polkas in place (i.e., sideward left and right) and polka turn left (toward left side).

The polka turns are executed forward, backward, and sideward. A half turn in the indicated direction occurs on each polka step, so that two steps are required to complete the turn. It is not to be executed in place. The body moves in the direction of the step, which in 5 is toward the side. The second and fourth step are to be very small, or may occur in place.

Combinations. (M = 2 Counts)

I

1. Four æsthetic polkas, in place, forward, in place, and backward. One arm 3rd amplified to 3rd or 5th position; both arms 3rd amplified to lateral position.

2. As 1, but polka hops.

3. As 1, but heel and toe polkas (two of each). Alternate arms over foot, 5th, to 3rd amplified or 3rd position.

4. Four æsthetic polkas or polka hops and

(*a*) A step from pages 46 and 47 of the same time value.

(*b*) Glide polka left and right sideward
(*c*) Heel and toe polka left and right (any direction)

} Arms 3rd amplified to lateral position.

5. Two æsthetic polkas or polka hops and two measures of the steps 4 *a–c*.

II

1. Four æsthetic polkas or polka hops and

(*a*) Step-courtesy twice and step and point twice.

(*b*) Step and point twice and two coupé sauté (front and rear).

(*c*) Step-courtesy and two coupé sauté.

(*d*) Polka turn and two step-courtesies.

(*e*) Polka turn and step and point twice.

(*f*) Polka turn and two coupé sauté.

(*g*) Two coupé sauté and four coupé (front and rear).

2. Two æsthetic polkas or polka hops and

(*a*) Step-courtesy and step and point.

(*b*) Lateral coupé sauté and step-courtesy.

(*c*) Coupé sauté and two coupé (front and rear).

Arm movements. With polka hops: Arms 3rd amplified to lateral or intermediate position, and twice 3rd amplified to lateral or intermediate position with 1 *a*, *b*, *c*, and *g* and 2 *a*. Intermediate to intermediate, and 3rd amplified to 5th position with 1 *d* and *e*. Intermediate to intermediate, and 5th to 3rd amplified position with 1 *f*.

Pas de Zephyre (Swing-Hop)

Preparatory exercises for simple pas de zephyre.

1. Step left in 2nd — *one*. Raise right to 1st position — *two*. (One measure.)

2. As 1 in one movement — *one*. Hop on left — *two*.

3. As 1 in one movement — *one*. Extend right in fourth — *two*. (Fig. 8.)

4. Combine 2 and 3; i.e., hop and extend right on *two*.

Preparatory exercises for the finished pas de zephyre.

1. Step left in 2nd — *one.* Extend right in 4th (passing through 1st) — *two.* (One measure of $\frac{2}{4}$ time.)

2. Movements under 1 executed on *one.* Pause — *two.* (Waltz.)

3. Same as 2 with hopping on left foot on *two.*

4. Same as 3 with slight flexion and extension of raised leg.

The pas de zephyre is indicated by the stepping foot. The above exercises lead to pas de zephyre left.

On *one,* step left sideward and immediately raise the right foot, with toes pointed, toward the ankle of the left, and extend the leg in 4th with the foot about knee high. The raising of the foot toward the ankle is a transitional movement and is not indicated. On the second count, hop on the left foot and slightly flex and extend the right knee, keeping it turned outward. The trunk is bent a trifle toward the right. The finished pas de zephyre should be mainly used.

Tempo. The pas de zephyre is executed in the following tempi:

Polka. Fast waltz, two measures for each step. Schottische. Moderate to slow waltz, one measure to each step. Mazurka, the hop occurring on the third count.

Arm movements. Arms to 3rd amplified as starting position.

1. On the pas de zephyre left the right arm is moved inward to 3rd position so both are in the lateral position, and returned to 3rd amplified position on the pas de zephyre right.

2. As 1, executed to right, the left arm moving to lateral position.

3. 1 and 2 in alternation; i.e., arms in 3rd amplified position on *one* and in left lateral position on *two;* repeated on *three* and *four* with arms in right lateral position.

4. On the pas de zephyre left the left arm is raised to 5th position and returned on the pas de zephyre right. (Look at hand in 5th.)

5. On the pas de zephyre right raise the right arm to 5th position and return on the pas de zephyre left.

6. 4 and 5 in alternation, first passing through 3rd amplified position as in exercise 3.

7. On the pas de zephyre left raise the left arm to 5th and the right to high 1st or 3rd position (Fig. 8), return to 3rd amplified position, and execute the opposite movements on the pas de zephyre right.

I

Combinations in Polka Time

Two pas de zephyre left and right and

(*a*) Step-courtesy twice.

(*b*) Step and point (4th or 2nd) twice.

(*c*) Glide polka left sideward.

(*d*) Two æsthetic polkas or polka hops, left and right.

(*e*) Heel and toe polka left sideward.

The last two exercises are also executed forward and backward.

The examples *a* and *b* may also be given in fast waltz time, one measure equalling one count.

FIG. 18. *Step left or point right in second*
Bend trunk right
Left arm in high fifth, right in third amplified

FIG. 19. *Step left forward in intermediate*
Bend trunk right and slightly backward
Left arm in fifth and right in third amplified
Turn head right

Combinations in Schottische Time

(*f*) Schottische left sideward.

(*g*) Three running steps sideward (forward) and hop with leg-swing forward.

(*h*) Four running steps forward (backward).

(*i*) Front and rear cut-hop.

(*j*) Four front and rear cuts.

Arm movements.

Pas de zephyre with hands at the side, arms 3rd amplified to lateral, or one arm in 5th position.

Arms 3rd amplified to lateral position with *a*, *b*, *c*, and *d*.

Left arm in low intermediate amplified, to 5th position, to 3rd amplified position on polka with *e*.

Arms 3rd amplified to lateral or intermediate position (on the hop) with *f* and *g*.

Arms 3rd amplified position with *h* and *j*.

Arms right lateral to right intermediate position with *i*.

II

Combinations in Polka Time

1. Two pas de zephyre with arms 3rd amplified to lateral position (also reverse lateral), or one arm to 5th, or arms 3rd amplified to intermediate position and

(*a*) Two glides left sideward and step-courtesy.

(*b*) Two glides left sideward and step and point.

(*c*) Æsthetic polka or polka hop and step-courtesy.

Arms 3rd amplified to lateral or 5th position with *a*, *b*, and *c*.

2. Two pas de zephyre, pas de zephyre turn,* and
(*a*) 1 *a*, *b*, and *c* repeated twice.
(*b*) Two glide polkas left and right sideward.
(*c*) Two heel and toe polkas.
3. The pas de zephyre turn, and 1 *a*, *b*, and *c*.
To be adapted to various directions.

Combinations in Schottische Time

Pas de zephyre turn, two pas de zephyre (arms lateral to lateral position), and
(*a*) Two schottische steps (also front cross schottische).
(*b*) Four coupé sauté (front and rear).
(*c*) Three running steps and hop, with leg-swing, twice.
With arms 3rd amplified to high 3rd position.
Adapt to direction.

The Arabesque (Balance-Hop)

Preparatory exercises.

1. Step left obliquely forward outward — *one*. Raise right leg obliquely backward outward, knee slightly bent — *two*. (Fig. 24.) Return — *three* and *four*. Polka time.

* The pas de zephyre left and right sideward may be executed with a whole turn left (when beginning left) as follows, and thereby vary the combination:

Step left with ¼ turn left (*one*), hop on left and swing right leg forward with a ¼ turn left (*two*), step right with ¼ turn left (*three*), and hop on right and swing left leg forward with ¼ turn left (*four*). Small steps should be taken. This is not to be confused with the regular pas de zephyre turn, which is much more difficult, but is a simplified form of it and will be used in this manner in combinations.

2. Arabesque on *one* and *two;* i.e., the same as 1 with a hop on the second count. The rear foot should be raised about knee high, ankle thoroughly extended, and the knee slightly bent and well turned outward. The trunk and head are slightly bent toward the raised leg. The hop leads to a slight flexion of the knee again. The arabesque is executed forward (i.e., fore-outward) and occasionally sideward, leading, when continued, from a left to the right execution. In teaching it may be alternated as above with the closing step, pas de zephyre, balance step, or any other step adaptable. The same procedure may be used when adding an arm exercise for the first time. The exercise may be varied by gliding instead of stepping on *one* (glide arabesque, or glide balance-hop).

Tempo. Fast waltz is the simplest tempo (each measure equalling one count), or polka (one measure for the arabesque, two when alternated as above). Schottische, slow waltz, and mazurka, the last two with one measure to each step. It requires considerable inhibition in the mazurka time, and brings the hop on the third count of the measure.

Arm and other movements. To the arabesque (1 and 2) from hands at waist, add:

1. With same arm in intermediate amplified position on *one* and *two*, replacing the hand on *three* and *four*. The other hand remains at the waist.

2. As 1, but in 4th position.

3. As 1, but with the arm in the 5th position, by raising, (*a*) the hand directly upward, (*b*) the arm through intermediate amplified position.

To *a* add: Head turning, looking backward over shoulder.

To *b* add: Looking at hand.

4. With both arms in 3rd amplified position on *one* and *two*.

5. With both arms in intermediate amplified on *one* and *two*. (Fig. 24.)

6. As 4, with raising, (*a*) the same, (*b*) the opposite arm, (*c*) both arms to 5th position on *two*, (*d*) both to intermediate position, (*e*) both to reverse intermediate position on *two*.

7. As 5, with raising, (*a*) the same, (*b*) the opposite arm to 5th position, (*c*) both arms to intermediate, (*d*) both to reverse intermediate position on *two*.

The arabesque turn. (Fig 28.) It is executed with three or two hops and in its ordinary execution, i.e., with the one hop. With three hops it is performed in polka or schottische time, as follows: $\frac{1}{4}$ turn left on the arabesque left — *one* (Fig. 28); hop on left with $\frac{1}{4}$ turn left — *two;* repeat the hop and turn twice, completing the whole turn — *three* and *four*. The two hops require mazurka time and an increased turn on each hop so as to complete the whole turn in the step and two hops. It may, however, also be done with just the one hop, when the hop occurs on the third count. The last form is also used in waltz time.

The arabesque half-turn is self-explanatory. It is mainly performed with a single, but sometimes with a double, hop.

Examples of Combinations

I

Steps which lead to the left and right execution (i.e., bilateral steps) will be designated by the number to be taken and the direction, it being understood that two of such steps means a left and right execution, four a left, right, left, and right execution, etc.

	No. of measures required	Musical tempo	Counting
1. (*a*) Four arabesque forward and	4	Polka	8
(*b*) Four æsthetic polkas or polka hops, or pas de zephyre backward	4	M = 2 c.	8
2. (*a*) Arabesque left and right sideward and	2		4
(*b*) Two polka hops, or pas de zephyre, or two step-courtesies	2	"	4
3. Three arabesque forward, arabesque half-turn right (and repeat)	4	"	8
4. Two arabesque forward, step-courtesy left sideward and arabesque half-turn right	4	"	8
5. As 4, but polka hop, or step and point instead of step-courtesy	4	"	8
6. (*a*) Four arabesque forward and	2	Schottische	8
(*b*) Four pas de zephyre backward	2	M = 4 c.	8
7. (*a*) As 6 *a*	2		8
(*b*) Three running steps backward, hop and swing right leg forward and repeat	2	"	8
8. As 7, but arabesque half-turn right as fourth arabesque, and then execute *b* forward instead of backward	2 2	"	8 8
9. (*a*) Two arabesque forward, arabesque turn left with three hops, and	2	"	8
(*b*) as 7 *b*	2		8

Arm movements. Hands at waist, or arms intermediate amplified position on arabesque and 3rd amplified to lateral position with 1, 2, 3, 4, and 5.

Arms intermediate amplified to 3rd position, or front arm in 5th, and rear in intermediate amplified position on arabesque, and 3rd amplified to intermediate position on 6, 7, 8, and 9.

II

THREE OR MORE PART COMBINATIONS OF SCHOTTISCHE TIME

	No. of counts required
1. Arabesque left fore-outward, pas de zephyre right back-outward (Figs. 24 and 25), repeat both, and schottische left and right sideward	16
2. As 1, but two pas de zephyre instead of the last schottische	16
3. As 1, but front and rear cut-hop (or four cuts) in place of the last schottische	16
4. As 1, but only one arabesque and pas de zephyre, and then schottische sideward, or three running steps and hop with leg-swing	8

OF POLKA TIME. MEASURE = 2 COUNTS

	No. of counts required
1. Two lateral coupé sauté, step and point (2nd or 4th), and step-courtesy in place	8
2. Glide polka left sideward instead of coupé sauté	8
3. Two pas de zephyre in place, æsthetic polka left sideward, and step-courtesy sideward	8
4. As 3, but polka hop (instead of the æsthetic polka), and then step and point (any position)	8
5. (*a*) Arabesque left fore-outward, pas de zephyre right back-outward, and two polka hops in place	8
(*b*) Glide polka left sideward instead of two polka hops	8
(*c*) Step and point or step-courtesy twice instead of two polka hops	8
6. Two heel and toe polka hops in place, and then any one step from 1 to 5	16
7. Arabesque turn left and right, and any step from 1 to 5	16

1 and 5 *c* may also be executed in fast waltz time; 1 measure = 1 count

Arm movements. Schottische: Arms 3rd amplified to 5th position, and 3rd amplified to lateral position, with 1 (Fig. 25), 2, 3, and 4.

Polka: Lateral to lateral and 3rd amplified to 5th position with 1. 3rd amplified to lateral and 3rd amplified to lateral position with 2.

3rd amplified to lateral position with 3 and 4.

3rd amplified to right intermediate, 3rd amplified to lateral position three times with 5.

Left arm in 5th and right in intermediate amplified position (Fig. 28), etc., with 7.

OF MAZURKA TIME. MEASURE = 3 COUNTS

	No. of counts required
1. (*a*) Heel, toe, and heel placing (as in heel and toe polka) with three hops on right foot (1–3), coupé sauté sauté (4–6)	6
(*b*) Arabesque right forward, hopping twice, and three steps backward (1–6)	6
2. (*a*) As 1 *a*	6
(*b*) Three steps forward (1–3), step forward, point in 2nd or 4th, and pause (4–6), return by three steps backward	6
3. (*a*) As 1 *a*	6
(*b*) Three steps right sideward (1–3), step left sideward (this leads to opposite direction) and point or courtesy (4–6)	6

FIG. 20. *Pointing left forward in intermediate and bending right knee*
Bending trunk forward over pointing foot
Left hand over foot, right arm in third amplified

FIG. 21. *Step right or point left in second position*
Turn trunk right and bend slightly backward
Arms in right intermediate position

	No. of counts required
4. (*a*) As 1 *a*	6
(*b*) Arabesque right forward, hopping twice (1–3), and three steps left sideward (4–6)	6
The step may be arranged so that the stepping will be forward and backward. The arabesque turn may be substituted	
5. (*a*) Arabesque left fore-outward, hopping twice, and three cuts (1–6)	6
(*b*) Five steps left sideward (cross in rear and front on 2 and 4), and point right in 2nd or 4th position	6
6. (*a*) As 5 *a*	6
(*b*) Arabesque turn left and three glides right sideward (this leads to execution right)	6

Arm movements. Arms low intermediate amplified position, left arm 5th position and return; arms right lateral position; 3rd amplified to 5th position and 3rd amplified, with 1 and 4.

Arms low intermediate amplified position, left arm 5th position and return; arms right lateral position; 3rd amplified to intermediate position, with 2 and 3.

Arms 3rd amplified to 5th position; 3rd amplified position; to 5th position, with 5.

Arms 3rd amplified to 5th position, 3rd amplified position; left arm to 5th position; arms 3rd amplified position, with 6.

The Pirouette. (The Cross-Step Turn)

Preparatory exercises.

1. Step left in 2nd — *one.* Cross right foot in front — *two.* Return — *three* and *four.* Fast waltz or polka.

2. As 1, with a $\frac{1}{4}$ turn left on *one* and return on *three.* Close on *four.* Same rhythm.

3. As 2, with rising on toes on *two* and sinking on *three.* Return on *four* and *five* and pause on *six.* Mazurka.

4. The pirouette: $\frac{1}{4}$ turn left and step left forward — *one.* Cross right foot in front with rising on toes and $\frac{3}{4}$ turn left; sink on right foot (left pointing in 4th) — *two* and *three.* Replace left foot — *four.* Fast waltz; polka.

5. As 4 in mazurka time, adding: Step left in 2nd, close right and rise and sink (*four* to *six*), instead of closing left on *four.*

The foot placing crosswise in the pirouette should be on a line running transversely through the stepping foot (through left in the above development) and not too close to the foot. Rise high on toes with head erect and sink gently on the rear foot. It is executed sideward and backward and in the oblique directions.

Tempo. Mazurka. Fast waltz and polka, using four counts for a slow pirouette and later two counts. Proceed to gallop (one measure) and later execute it in one measure of waltz time.

Arm movements. To the fifth exercise add: From arms in the right lateral position as a starting position:

1. Low 3rd amplified (*one*) and high 1st position on the turn (*two* and *three*), 3rd amplified (*four*), and lateral position on the side-step, etc. (*four* to *six*).

2. As 1, with arms in 3rd position on the turn.

3. As 1, with arms in 5th position on the turn.

4. As 1, with arms in high left intermediate position on the turn.

EXAMPLES OF COMBINATIONS

I	No. of measures required	Musical tempo	Counting
1. (*a*) The 5th exercise in the preparatory exercises and	2	Mazurka	6
(*b*) An exercise of the same time value from pages 64 and 65	2		6
A number of these examples should be thoroughly learned before beginning the following			

	No. of measures required	Musical tempo	Counting
2. Slow pirouette (1–4) and glide polka left sideward (or heel and toe polka in place of polka)	2	Polka	4
	2		4
3. Pirouette (1–2) and step-courtesy in place three times (3–8) (or step and point)	4	"	8
4. Pirouette and three æsthetic polkas or polka hops in place (or three pas de zephyre)	4	"	8
II			
5. (*a*) Three arabesque forward and pirouette	4	"	8
(*b*) Three pas de zephyre backward and pirouette	4	"	8
6. Arabesque fore-outward, pas de zephyre back-outward, pirouette, and pas de zephyre	4	"	8
7. Slow pirouette (1–4) and schottische left sideward (5–8) or two pas de zephyre in place (5–8)	2	Schottische	8
8. Slow pirouette (1–4), two pas de zephyre in place (5–8), slow pirouette (9–12), and schottische left sideward (13–16)	4	"	16

Arm movements.

1. Hands at waist on the pirouette, and arms 3rd amplified to lateral position with 2, 3, and 4.

2. One arm in 5th, or arms in 3rd or 5th position on the pirouette, and arms 3rd to intermediate amplified position, or arms intermediate amplified to forward arm in 5th position, or arms 3rd amplified to intermediate amplified position on the arabesque, and arms 3rd amplified to lateral or one arm to 5th position on the schottische and the pas de zephyre.

The Waltz Balance Step

Command, Step left fore-outward — one. Follow with right in 3rd (later in 5th) in rear and rise on toes — two. (Fig. 26.) Sink — three

Step right back-outward — one. Follow with left in 3rd (later in 5th) in front and rise on toes — two. Sink — three. In mazurka time

The exercise is best executed (diagonally) forward and backward. A slight knee flexion and extension precedes the rising on toes, which should be as high as possible. Sink softly. The body sways gently in the direction opposite to the step. It may also be executed sideward to and fro.

Tempo. Mazurka. Slow waltz. It may also be adapted to the schottische tempo by rising on *two* and *three* and sinking on *four*. Likewise to polka rhythm by following and rising on last part of *one* and sinking on *two*.

Arm movements. To left fore-outward add:

1. Raise left arm to 5th position. Return on the backward step.

2. Raise left arm through intermediate amplified to 5th position. Return on the backward step. Add: Looking at hand.

3. Both arms in intermediate amplified on the forward, and lateral position on the backward step.

4. Both arms from 3rd amplified as starting position to 5th position and return on the backward step. Add: Looking at hand.

5. As 3, with left arm moving to 5th position on the forward step. (Fig. 26.)

6. As 3, with arms in the right intermediate position on the backward step.

7. Combine 5 and 6.

The Mazurka Balance Step

Command, Step left in 2nd — one. Point right in 4th and rise — two. Sink — three. Same right

The body should rise on the ball of the rear foot and the weight not be transferred to the pointing foot.

The body bends a trifle in the direction opposite to the step. It is only executed sideward to and fro.

Tempo. Same as waltz balance step.

Arm and other movements.

1. Arms in 3rd amplified position on *one* and in lateral position on *two* and *three*. Add: Turn head in opposite direction.

2. As 1, with hand over foot on *two* and *three;* also one arm to 5th, look at hand.

3. With the opposite hand at waist, raise the same arm to 3rd amplified on *one* and to 5th position on *two* and *three*. Add: Looking at hand.

4. As 1, with arms in intermediate amplified position on *two* and *three*.

Combinations in Mazurka Time

I

		No. of counts required
1. Two waltz (or mazurka) balance steps and	Arms 3rd amplified	6
(*a*) Three steps forward and point	to lateral, 5th, or	6
To be executed in various directions	intermediate pos.	
(*b*) Three glides left and right (indicate direction), hands at waist		6
(*c*) Two coupé sauté sauté; arms in 5th position		6
(*d*) Two arabesque with double hops; arms 3rd amplified to 5th		6
2. Three waltz or mazurka balance steps and		9
(*a*) a step of one measure under 1 *a–d*		3
(*b*) a pirouette		3
3. As 1, pirouette (arms in 3rd position) and one balance step		12

Exercises 1, *a*, *c*, and *d*, and 3 may be easily arranged in schottische time by slight variations. Schottische, caprice, and gavotte steps should also be used. Likewise four pas de zephyre.

Combinations in Polka Time

I

1. To two balance steps add:

(*a*) Two coupé sauté, or æsthetic polka
(*b*) Two polka hops, or polka turn
(*c*) Two pas de zephyre, or arabesque (turn)
(*d*) One glide polka, or heel and toe polka

} One arm moving from 3rd amplified position to 3rd or 5th position.

II

(*e*) Pirouette and balance step. Arms 3rd amplified to 3rd or 5th and 3rd amplified to intermediate position.

(*f*) Pirouette and one step of *a*, *b*, or *c*.

2. Three balance steps and the pirouette. Arms 3rd amplified to intermediate, 3rd amplified to 5th position.

To be executed in various directions.

Either waltz or mazurka balance step may be used when it is not definitely stated in the combination.

The Mazurka Hop

Preparatory exercises.

1. Step left in 2nd — *one*. Close right in 1st — *two*. Raise left in 2nd — *three*.

2. As 1, but execute *two* and *three* on the second count. Bring left foot to right ankle on *three*.

3. As 2, with a glide on *one*.

4. As 3, with a cut on *two*.

FIG. 22. *Point left back inward and bend knees (courtesy)*
Bend trunk right. Arms in right lateral position

FIG. 23A. *The first movement of the heel and toe polka (Right hand at waist, left arm in low intermediate amplified or left hand over foot)*

5. As 4 with a hop on *three.* (This is the mazurka hop.)

The progressive steps may be practiced to one side (three measures) followed by three stamps leading to the other side.

A slight knee flexion precedes the glide. The body is also gently bent to the side indicated by the step, but exaggerated trunk bending gives the step an awkward appearance. There is no turning of the trunk in the sideward movement. The head, however, may be turned in the direction of the step. The leg is thoroughly extended when raised in 2nd, with the foot ankle high. It may also be executed diagonally forward and backward with the displaced leg raised in the direction of the execution. In the latter execution the tendency to turn the trunk should be avoided. The leg is, of course, raised in the direction of the step. In the **high mazurka** the raised leg is knee high and the foot is brought to the knee when bending the leg on *three.*

Tempo. Usually mazurka and waltz rhythm. It is, however, occasionally adapted to polka and $\frac{6}{8}$ time by executing the 2nd and 3rd movements on one count.

Arm movements. To the left sideward and left diagonally forward mazurka add:

1. The right arm in 5th position.
2. The arms in right lateral position.
3. The arms in right intermediate position.

To the left (diagonally) backward mazurka add:

1. Right arms in 5th position.
2. Right arm in 5th and left backward to intermediate amplified position.

Combinations in Mazurka Time

I

Three mazurkas sideward, forward, or backward, and

(*a*) Three stamps, or step and point.

(*b*) Three glides (last unfinished).

(*c*) Waltz or mazurka balance step.

(*d*) Arabesque or arabesque turn (hopping twice).

Arm movements. Hands at the waist or one arm in 5th position with mazurka, and 3rd amplified to 5th position with *c* and *d*.

Combinations of Three or More Parts in Mazurka Time

II

1. Two mazurka sideward and add the following:

(*a*) Three steps (any direction), point in 2nd or 4th position, and pause (or five steps and point without pause).

(*b*) Pirouette and a balance step to the same side.

(*c*) Pirouette and three coupé or three glides sideward (last unfinished).

(*d*) Pirouette and coupé sauté sauté, or arabesque (with and without hopping twice).

(*e*) Pirouette and arabesque turn, hopping twice.

(*f*) Place heel in intermediate, toe in 5th in rear, and heel in intermediate position with three hops on right foot and then one of the steps following the pirouette (*b* to *e*).

2. A mazurka and pirouette sideward and

(*a*) A mazurka followed by one of the steps following the pirouette (*b* to *e*).

(*b*) Repeat *f*.

3. Mazurka, pirouette, mazurka left sideward, and rear cross step left, side step right, and front cross step left.

Repeat these combinations, substituting the mazurka backward or forward (obliquely) for the sideward execution.

Arm movements. One arm in the 5th position with the mazurka and

Arms 3rd amplified to 5th, 3rd amplified with one arm in 5th position (toward side of the step) with 1, *c*, *d*, and *e*.

Arms 3rd amplified to intermediate position with 1 *a*.

Arms 3rd amplified to intermediate or 5th position with 1 *b*.

Arms low intermediate amplified, to front arm in 5th, to low intermediate amplified position with 1 *f*.

One arm in 5th, to 3rd, to 5th position, and change of arm position on the step right with 3.

The mazurka turn. The mazurka turn consists of two mazurka hops with $\frac{1}{2}$ turn in the indicated direction on the third count; i.e., on the hop of each mazurka. As preparatory exercises, hopping on the right with left foot raised in 3rd position in rear and with $\frac{1}{4}$ and later $\frac{1}{2}$ turn left on each hop may be practiced. The above combinations may be repeated substituting the mazurka turn for two mazurka hops.

The Redowa Polka

Preparatory exercises.

1. Step left fore-outward (or sideward) — *one*. Displace left with right, raising left foot ankle high — *two*. Replace left (close left in first) — *three*. (Three steps.)

The same right. Mazurka time.

2. As 1, but glide on *one*.

3. As 2, but cut on *two*. Emphasize the displacing.

4. As 3, but leap on left in 5th in front on *three* (right raised to 5th in rear).

What was said in the description of the mazurka also applies to the redowa polka, except that it is only executed sideward and forward (i.e., obliquely fore-outward as given in the preparatory exercises).

Tempo. It is usually executed in mazurka time, but may be adapted to polka or $\frac{6}{8}$ rhythm by performing the glide and cut on *one-and*, followed by the leap on *two*.

Arm and other movements.

1. On the redowa polka left, raise right arm to 5th position, with left hand at the waist, look in the direction of the step, and replace on the step right.

2. As 1, replace right hand and raise left arm to 5th position on the step right.

Arms in 3rd amplified as starting position:

3. On the step left, move the left arm to 3rd (or 5th) position, return on step right.

4. On the step left, move the left arm to 3rd (or 5th) position, return, and the same on the step right with right arm.

Combinations in Mazurka Time

I

1. Two redowa polkas followed by

(*a*) Two coupé sauté sauté (*b*) Two arabesque (hopping twice) (*c*) One arabesque and one arabesque turn (*d*) Two balance steps	With left arm in the 5th position to 3rd amplified position.

To be performed in various directions.

2. Three redowa polkas and a pirouette.

3. Three redowa polkas and an arabesque, or arabesque turn.

4. Three redowa polkas and a mazurka (vice versa).

5. One redowa polka and one of the steps under 1 *a–d*.

6. One redowa polka and one of the steps under 2–4.

II

Repeat suitable exercises from the combinations of three or more parts in mazurka time, on page 72, and substitute the redowa polka for one of the steps. Arrange the execution in various directions.

The Three-Step Turn

Command, Step left in 2nd — one. ½ *turn left on left foot and step right in 2nd — two.* ½ *turn left on the right foot and step left in 2nd — three. Close with right — four*

Instead of closing on *four*, the right foot may cross behind, point in 4th, or be raised in 4th with a hop on the left.

The turn should be executed on the ball of the foot. The free leg should be extended, toes pointing, and move about four to six inches above the floor on a part of a circle.

Tempo. Simplest in fast waltz, then in march and polka rhythm.

Mazurka, particularly in combinations.

Arm movements. With arms in 3rd amplified position during the turn and in

(*a*) lateral position.

(*b*) intermediate position on the fourth count.

(*c*) 3rd amplified, one arm in 5th and one arm in 3rd amplified position on the fourth count.

Combinations in Polka Time

I

Two three-step turns left and right sideward with a hop and leg-swing forward on *four* and *eight* (eight counts), hands at the waist, and

(*a*) Glide polka left and right sideward; arms 3rd amplified to lateral position.

(*b*) Four step-courtesies sideward (or step and point); arms 3rd amplified to lateral position.

(*c*) Four coupé sauté (front and rear); arms right lateral to left lateral position.

(*d*) Heel and toe polka left and right sideward (forward or backward); arms 3rd amplified to lateral position on each.

(*e*) Four polka hops or æsthetic polkas (any direction); arms left lateral to right lateral position.

(*f*) Four pas de zephyre, arms 3rd amplified to one arm in 5th position, or four arabesque (different direction), arms 3rd amplified to 5th position.

(*g*) Two polkas and a polka turn, arms intermediate to intermediate position.

(*h*) Two pas de zephyre and a pas de zephyre half-turn in two pas de zephyre.

(*i*) Arabesque and pas de zephyre and repeat.

(*j*) Four balance steps, arms 3rd amplified to 5th position.

II

1. Two three-step turns, as above, and Exercises 2 to 6 on page 67.

FIG. 23B. *The second movement of the heel and toe polka*
(Right hand at waist, left arm in fifth)

FIG. 24. *Arabesque left forward*
Arms left intermediate amplified

2. To one three-step turn with hop and leg-swing (arms 3rd amplified to lateral or one arm in 5th position) add:

Half of one of the examples from I *a* to *j*.

Combinations of Three or More Parts in Mazurka Time

II

1. Three-step turn left, mazurka right, three-step turn right sideward, and a mazurka balance step left sideward.

2. As 1, but an arabesque in place of balance step.

3. As 1, but an arabesque turn in place of balance step.

Arm movements for 1 to 3: Arms 3rd amplified, left intermediate, 3rd amplified, left intermediate position.

4. Mazurka left, three-step turn left, mazurka right sideward, and pirouette right.

Arm movements: (*a*) Left hand at waist, right arm in 5th position; (*b*) arms in 3rd amplified position; (*c*) opposite of *a*; (*d*) arms 3rd amplified to 5th position.

5. Repeat 1 to 4, substituting the redowa polka for the last step of the combination. (Arms in reverse intermediate position; i.e., right intermediate position on step left.)

Combinations in Gavotte (or Schottische) Time

I

Two three-step turns with a hop and leg-swing forward on *four* and *eight* (eight counts) and

(*a*) Two schottische (also cross), caprice, or gavotte steps (various directions).

(*b*) Two step-courtesies (four counts each), or step and point.

(*c*) Four coupé sauté (front and rear).

(*d*) Two balance steps.

(*e*) Four pas de zephyre or arabesque (various directions).

(*f*) Two pas de zephyre and a pas de zephyre half-turn.

Arm movements. Arms 3rd amplified to lateral position with the three-step turn, etc., and from 3rd amplified raise one arm to 5th position with *a* and *f*.

II

Two three-step turns with hop, etc., as above, and

(*g*) Arabesque, pas de zephyre (backward), and two pas de zephyre.

(*h*) Arabesque, pas de zephyre (backward), and repeat.

(*i*) Schottische (caprice, gavotte) and slow pirouette in four counts.

(*j*) Pirouette (slow) and step-courtesy or point (slow).

(*k*) Three running steps forward, hop and swing leg forward, and pirouette.

Arm movements. From 3rd amplified, raise one arm to 5th on the three-step turns, etc., and then: Intermediate amplified to lateral position, taken twice, on *g* and *h*.

3rd amplified to lateral, and 3rd amplified to 5th position on *i* and *k*.

3rd amplified to 5th, and 3rd amplified to lateral position on *j*.

These combinations may be varied by taking one three-step turn, etc., and half of the steps under *a* to *k*, selecting the most appropriate ones. After a certain

number of these combinations have been learned, arm movements should be added.

The Spinning Step

Execution. On part of preceding measure push from ball of right foot and then execute a $\frac{1}{4}$ turn left and step left forward (on *one*). (Fig. 27.) Place right foot sideward on toe and with slight pressure from it rise on the ball of the left foot and execute a $\frac{1}{4}$ turn left (on *and*). Sink, completing the $\frac{1}{4}$ turn (on *two*). Repeat foot placing right sideward, rising on ball of the left foot with the $\frac{1}{4}$ turn and sinking until completely around (whole turn left). This requires two measures or four counts of polka time.

The knee of the stationary leg is slightly flexed and extended as the body rises and sinks on the ball of the foot. The free foot is swung in a circle touching from the floor at each quarter of the circle and remaining mostly behind and to the side of the body, and at no time in front of it. The body should remain well poised and slightly bent backward over the stationary leg.

Tempo. Polka and $\frac{6}{8}$ rhythms. Waltz and mazurka, one measure to the whole turn, may also be used.

Arm and other movements.

1. With one arm in intermediate amplified, 4th, or 5th position. (Fig. 27.)
2. With both arms in intermediate amplified position.
3. With the rear arm in intermediate amplified and the forward arm in the 4th or 5th position.

To these arm movements the following head movements are added:

(*a*) Looking at the hand of the forward arm.

(*b*) Turning head over the opposite shoulder.

Combinations in Polka Time

I

The spinning step left and right (eight counts) and

(*a*) Step (or three steps) and point (eight counts in various directions).

(*b*) Step-courtesy eight counts.

(*c*) Two glide polkas.

(*d*) Four polka hops left and right, or two and a polka turn (various directions).

(*e*) Heel and toe polka (various directions).

(*f*) Four pas de zephyre, or two and a pas de zephyre turn (various directions). Arms 3rd amplified to lateral position on *a* to *f*.

(*g*) Four arabesque (various directions). Arms 3rd to intermediate amplified, also reverse intermediate amplified position.

II

(*h*) One of the steps under *a*, *b*, *d*, *f*, or *g*, executed left, right, and left, and pirouette right. Arms 3rd amplified to 5th position.

(*i*) The spinning step left (left arm in 5th, right in intermediate amplified position), and half of one of the exercises given under *a* to *g*.

Jeté Sauté. (Leap-Hop)

Preparatory exercises.

1. Step left in 2nd — *one*. Raise right in 5th position in rear — *two*.

2. Step left in 2nd and raise right in 5th — *one*. Pause — *two*.

3. Leap to the left and raise right in 5th — *one*. Pause — *two*.

4. Leap to the left, brushing floor with the ball of the left foot, and raise right in 5th — *one.* Pause — *two.* (Fig. 7*a* and 7*b*.)

5. Same as 4 — *one.* Hop (sauté) — *two.*

Jeté sauté left is executed by brushing lightly over the floor with the left foot, thoroughly extending knee and ankle in the direction indicated, and then leaping on it with joints slightly flexed. The right foot is immediately raised in the 5th position in rear, the knee turned out, on the first count. Hop on the left foot on the second count, with the right foot held in position. The distance of the leap is about equal to the ordinary step. It is executed sideward (into 2nd) and obliquely fore-outward into intermediate position.

Tempo. Polka, gallop, and schottische time are the musical rhythms to which the jeté sauté is adaptable. It may, however, be executed in mazurka tempo by adding an extra hop (jeté sauté sauté, or double leap-hop). This latter rhythm is the best to begin with.

Arm and other movements. From one or both arms in the 3rd amplified position:

1. With jeté sauté left, move left arm inward to 3rd position. With jeté sauté right, return left arm to 3rd amplified position.

2. Same as 1, moving left arm to 5th instead of 3rd position.

3. With jeté left, move left arm to lateral or 5th and return to 3rd amplified position on the sauté; move right arm to lateral or 5th position with the jeté right and return with the sauté.

Add: (*a*) Turning head left when left arm moves to 3rd position.

(*b*) Looking at hand when arm is raised to 5th position.

Combinations in Mazurka Time

I

1. Three jeté sauté sauté and

(*a*) A pirouette.

(*b*) A mazurka.

(*c*) A balance step.

(*d*) A redowa polka.

(*e*) A spinning step or three-step turn.

(*f*) An arabesque turn.

2. Two jeté sauté sauté and

(*a*) Step, point, and pause (twice), or three steps, point, and pause (various directions).

(*b*) Two coupé sauté sauté (double cut-hop).

(*c*) Two arabesque (or one with turn) or pas de zephyre (various directions).

(*d*) Two waltz or mazurka balance steps.

(*e*) Two three-step turns (or spinning steps).

(*f*) Two redowa polka.

Arm movements. Hands at waist on 1 and
Right arm in 5th position with *a*, *c*, *d*, *e*, and *f*.
Left arm in 5th position with *b*.
Hands at waist on 2 and
3rd amplified to lateral position with *a*, *b*, and *c*.
3rd amplified to intermediate position with *d*.
Left, then right, arm in 5th position with *e* and *f*.

II

Two jeté sauté sauté, a pirouette, and one of the steps from I *a* to *f*. This will lead to the execution right.

Arm movements. Arms 3rd amplified to lateral position on the jeté sauté sauté and 3rd amplified to 5th position (pirouette); and as under I, 2.

Combinations in Polka Time

I

1. Three jeté sauté (left arm 5th to 3rd amplified position) and

(*a*) A pirouette.

(*b*) A balance step.

(*c*) A step-courtesy.

(*d*) A coupé sauté.

(*e*) An æsthetic polka or polka hop.

Arm movements. Left arm 3rd amplified to 5th position, or both arms 3rd amplified to lateral position.

2. Two jeté sauté (arms 3rd amplified to lateral position) and

(*a*) Step and point (various directions) twice.

(*b*) Step-courtesy or coupé sauté twice.

(*c*) A glide polka sideward.

(*d*) Two polkas or a polka turn.

(*e*) A heel and toe polka.

(*f*) Two pas de zephyre or a pas de zephyre turn.

(*g*) Two arabesque.

(*h*) A spinning step or two balance steps.

(*i*) A three-step turn with hop and leg-swing.

Arm movements. Arms 3rd amplified to one arm in 5th position with *a*, *c*, *d*, *e*, *f*, *g*, and *i*.

Arms 3rd amplified to lateral position with *b*.

Left arm in 5th, right in intermediate amplified position, or 3rd amplified to 5th position, with *h*.

II

Two jeté sauté (arms 3rd amplified, one in 5th position), a pirouette (arms in 3rd position), and one of the steps under I *a*, *b*, *d*, *f*, and *g*.

Combinations in Schottische (to Gavotte) Time

I

Four jeté sauté and

(*a*) Two schottische (caprice or gavotte) steps.

(*b*) Two balance steps.

(*c*) Two slow step-courtesies (four counts each).

(*d*) Two pas de zephyre and two coupé sauté (front and rear).

(*e*) Four arabesque or four pas de zephyre forward.

(*f*) One arabesque and three pas de zephyre.

(*g*) Two pas de zephyre and a pas de zephyre turn.

Arm movements. Hands at waist with the jeté sauté and

Arms 3rd amplified to lateral position with *a*, *b*, *c*, *d*, and *g*.

Arms 3rd to intermediate amplified or 3rd amplified to lateral position with *e*.

Arms 3rd to intermediate amplified and 3rd amplified to lateral position with *f*.

II

Four jeté sauté and

(*a*) A front cross schottische and a pirouette (slow).

(*b*) A balance step and a pirouette.

(*c*) A step-courtesy and a pirouette.

(*d*) Two pas de zephyre and a pirouette.

(*e*) Arabesque forward, pas de zephyre backward, and a pirouette.

In the exercises *a* to *d* the pirouette may also be placed first. From the examples given exercises beginning with two jeté sauté may easily be arranged.

Arm movements. Arms 3rd amplified, one to 5th position, with the jeté sauté and

Arms 3rd amplified to lateral, 3rd amplified to high 1st position with *a* to *d*.

Arms 3rd to intermediate amplified, 3rd amplified to intermediate, and 3rd position with *e*.

Lateral Pas de Basque

Preparatory exercises. From left in low 2nd position:

1. Step left in 1st position — *one*. Step right in 2nd position — *two*. Close left and raise right in 2nd position — *three*.

2. As 1, but leap into 1st position and raise right in 5th in rear on *one*.

3. As 2, but glide right into 2nd position on *two*.

4. As 3, but cut and bend knee of supporting leg on *three*. In mazurka rhythm.

The knee should gently flex when leaping on left foot, and the glide to the side on the ball of the foot begun from this flexed position. The displacement brings the right leg into a thoroughly extended position in low 2nd, while the left knee is again slightly flexed. The exercise is performed on the ball of the foot.

Tempo. Mazurka to waltz time.

Polka and $\frac{6}{8}$ time. In the last two rhythms the movements described under first and second counts are combined and performed on the first count of the measure, and the third movement on the second count of the measure.

Arm movements. Changing arms from 3rd amplified to lateral position (or intermediate position) on the step to one side are most suitable. Begin with one arm, first the same, then the arm opposite to the step.

Combinations in Mazurka Time

I

Two lateral pas de basque and

(*a*) Three steps left sideward (or forward or backward), point in 2nd or 4th, and pause.

(*b*) Three steps right sideward (beginning with a rear cross-step), point, and pause.

(*c*) Two coupé sauté sauté (front and rear).

(*d*) Two arabesque forward, or an arabesque and an arabesque turn.

(*e*) Two pas de zephyre.

Arm movements. Hands at waist on lateral pas de basque and

Arms 3rd amplified to one arm in 5th or lateral position with *a*, *b*, *c*, *d*, and *e*.

II

Two lateral pas de basque and

(*a*) A pirouette and a jeté sauté sauté.

(*b*) A pirouette and an arabesque or arabesque turn.

(*c*) A pirouette and a balance step.

Arm movements. Arms 3rd amplified to lateral position on each lateral pas de basque and

Arms 3rd amplified to 5th, 3rd amplified to lateral position with *a*.

Arms 3rd amplified to 5th, 3rd amplified to intermediate position with *b* and *c*.

Combinations in Polka Time

I

Three lateral pas de basque and

(*a*) A pirouette.

(*b*) A step-courtesy or point.

(*c*) A pas de zephyre.

(*d*) An arabesque.

Arm movements. Arm opposite to the step from 3rd amplified to lateral position with the lateral pas de basque and

Same arm to 5th or 4th position with *a*, *c*, and *d* (other hand at waist).

Same arm to 3rd amplified position with *b*.

II

Two lateral pas de basque and

(*a*) A heel and toe polka.

(*b*) Two polkas, two pas de zephyre, etc.

(*c*) A spinning step or a three-step turn with hop and leg-swing.

(*d*) A pirouette and some appropriate step.

Arm movements. Arms 3rd amplified to lateral position with each pas de basque and

Arms in low intermediate amplified, left to 5th, both 3rd amplified position with *a*.

Arms low 3rd amplified (3rd amplified to lateral) position with *b*.

Left arm in 5th, right in intermediate amplified position; or arms 3rd amplified, 5th, 3rd amplified, and lateral position with *c*.

Arms 3rd amplified and 5th, etc., position with *d*.

The Forward Pas de Basque

Preparatory exercises.

1. Step left into 2nd — *one*. Step right forward inward (crosswise) and raise left foot — *two*. Replace left foot — *three*. Same right.

2. As 1, but glide right forward inward on *two*.

3. As 2, but leap to left, knee bent, instead of stepping, on *one.*

4. As 3, but place left foot in 5th in rear on *three.*

5. As 4, but cut with left instead of placing it in 5th in rear.

6. As 5 with ronde de jambe (swinging foot on part of a circle) on the leap.

In mazurka time, adapting the tempo to the ability of the class. The entire execution should be on the ball of the foot with gentle knee flexion in all the falling movements. The leg is completely extended in describing the ronde de jambe. The trunk turns slightly in the direction of the step and bends gently to the opposite side. The head is kept turned straight forward.

Tempo. Mazurka and increase to waltz.

Polka and $\frac{6}{8}$ time produce the demi pas de basque, in which the first two movements are combined and executed in one count (i.e., on the first) and the third movement on the second count of the measure.

Arm movements.

1. Right arm moves from 3rd amplified to 3rd position on the step left, and returns to 3rd amplified on the step right.

2. Arms move from 3rd amplified to lateral position.

3. Left arm to 5th position in preparation; to 3rd amplified position on the step left and to 3rd position on the step right; then again to 5th position.

4. From 3rd amplified position of both arms, one (then both) moves to 5th position and returns to 3rd amplified position on each step.

5. From 3rd amplified position of both arms, both move to left intermediate position and return to 3rd

FIG. 27. *The first movement of the spinning step*

FIG. 28. *The first movement of the arabesque turn*

amplified position on the step left; then the same on the step right.

6. Left arm in 3rd amplified position in preparation. It moves to the 3rd position on the step left and returns on the step right.

7. Both arms in 3rd amplified position in preparation. Arms move to right lateral position on the step left and left lateral position on the step right.

The head is generally kept turned forward, but may be turned toward the hand when one is raised in 5th position.

Combinations in Mazurka Time

I

1. Three pas de basque forward and
(*a*) A balance step.
(*b*) An arabesque.
(*c*) Jeté sauté sauté or three jeté.
(*d*) An arabesque turn.
(*e*) A redowa polka.
(*f*) A spinning step.
(*g*) A mazurka.
(*h*) A pirouette.

2. Two pas de basque forward with a single arm movement and two steps of *a* to *h* with a single arm movement.

The second spinning step and arabesque turn are taken in opposite direction to the first.

Also three steps, point and pause, or five steps and point (indicate direction).

II

Two pas de basque forward, a pirouette, and
(*a*) One of the steps under I *a–f*.

(*b*) A three-step turn.

(*c*) Three steps (in various directions).

(*d*) Three jeté or coupé.

(*e*) Coupé sauté sauté (front or rear).

Arm movements. Arms 3rd amplified to lateral or intermediate position on each pas de basque, and select appropriate arm exercises for *a* to *e*.

Combinations in 6/8 or Polka Time

I

1. Three pas de basque forward and

a, *b*, *c* (one sauté or two jeté), or *h*, of I under combinations in mazurka time.

2. Two pas de basque and

(*a*) Two of the steps under *a*; e.g., two balance steps or arabesque.

(*b*) Two step-courtesies.

(*c*) A glide polka or heel and toe polka.

(*d*) Two polka steps or pas de zephyre.

(*e*) A spinning step.

Add appropriate movements of one arm.

II

Two pas de basque forward with 5th or 7th arm exercise (see pages 88 and 89) and

(*a*) A balance step and a pirouette.

(*b*) An arabesque and a pirouette.

(*c*) Jeté sauté or coupé sauté and a pirouette.

(*d*) Step-courtesy and pirouette.

(*e*) Pas de zephyre and pirouette.

Arm movements. 3rd amplified to 5th position (twice) on *a*, *b*, and *c*.

3rd amplified to lateral, 3rd amplified to 3rd position on *d* and *e*.

The Backward Pas de Basque

Preparatory exercises. Left foot is placed in intermediate position in preparation.

1. Step on left in 5th in front — *one*. Step right diagonally backward — *two*. Follow with left in 5th in front — *three*. Raise right leg backward and swing in a circle forward to the raised intermediate position — *four*. To be practiced in polka time with constant increase in tempo to schottische.

2. As 1, but glide right diagonally backward on *two*.

3. As 2, but leap in 5th in front, right raised to low 1st position on *one*.

4. As 3, but cut on *three*.

5. As 4, but emphasize the ronde de jambe after the cut.

6. As 5, but combine the cut and ronde de jambe into one movement on the third count, and execute in mazurka rhythm.

After the fifth exercise has been learned it should be thoroughly practiced in schottische time (fast) before the sixth exercise is taken up in mazurka rhythm. When this has been mastered the execution in $\frac{6}{8}$ and polka time may follow.

The execution is similar to the forward pas de basque. There is a slight turning of the trunk in the opposite direction of the step and the head is constantly kept forward. The entire step is executed on the ball of the foot with gentle knee flexion and extension on the falling movements.

Attention is also called to another mode of executing the pas de basque backward, and which is precisely similar in development and performance to the pas de basque forward, with the following change: the foot sliding crosswise moves backward inward in the pas de basque backward, while it moves forward in the pas de basque forward. Wherever the pas de basque backward is named in the following combinations, either execution may be used. The best adaptable arm movements are from 3rd amplified to lateral position.

Tempo. Schottische (rather fast) for the above preparatory exercises; mazurka to waltz; $\frac{6}{8}$ and polka. In polka and $\frac{6}{8}$ rhythm the first two movements (leap and glide) are combined as in the forward step.

Arm movements.

1. With left arm moving from 3rd amplified to 3rd position on execution left and to 3rd amplified position on execution to the other side.

2. Left arm in 5th position on the step right and in 3rd position on the step left (through 3rd amplified position).

3. Both arms from 3rd amplified to lateral position (of the opposite side) on each step; turn head in opposite direction.

4. From both arms in 3rd amplified, the right moves to 5th position on the step left. (Look at the hand in 5th position.)

5. Both arms move from 3rd amplified to right intermediate position on the step left.

Combinations in Mazurka Time

I

1. The pas de basque backward and

(*a*) Coupé sauté sauté right (front) or three coupé.

(*b*) Mazurka balance.

(*c*) Jeté sauté sauté (in 2nd) or three jeté.

(*d*) Pirouette.

(*e*) Mazurka.

Arm movements. Arm exercises 1 or 2 with the pas de basque and

One arm in 3rd position on *a*, *b*, and *d*.

One arm in 3rd amplified position on *c*.

One arm in 5th position on *e*.

2. Two pas de basque backward and

(*a*) Three steps (in various directions), point, and pause.

(*b*) Two coupé sauté sauté (front and rear).

(*c*) One coupé sauté sauté (front) and three coupé.

(*d*) Two mazurka balance steps.

(*e*) Two arabesque, or pas de zephyre.

(*f*) Two lateral pas de basque.

Arm movements. First or second arm exercise with pas de basque and

Both arms 3rd amplified to intermediate position with *a* and *d*.

Both arms 3rd amplified, then lateral position with *b* and *c*.

Both arms low 3rd amplified (3rd amplified to lateral) position with *e*.

One arm 3rd amplified to 3rd position with *f*.

II

Two pas de basque backward and

(*a*) Coupé sauté sauté (front) and mazurka.

(*b*) Coupé sauté sauté (front) and arabesque turn.

(*c*) Coupé sauté sauté (front) and spinning step.

(*d*) Coupé sauté sauté (front) and pirouette.

(*e*) Pirouette backward and a balance step.

(*f*) Pirouette backward and jeté sauté sauté (in 2nd or intermediate position).

(*g*) Pirouette backward and arabesque or pas de zephyre.

(*h*) Pirouette backward and spinning step.

(*i*) Pirouette backward and redowa polka.

(*j*) Pirouette backward and arabesque turn.

Arm movements. Arm exercises 3 and 4 with the pas de basque and

Arms low 3rd amplified, or 3rd amplified to 5th, and intermediate position with *a*, *b*, and *d*.

Arms low 3rd amplified or 3rd amplified to 5th position and right arm in 5th, left in intermediate amplified position with *c*, *b*, and *h*.

Arms in 5th or intermediate position and through 3rd amplified to lateral position with *e*, *f*, and *g*.

Arms in 5th or intermediate position and right arm in 5th position, left hand at the waist, on *i* and *j*.

Combinations in Polka or ⅝ Time

I

Two pas de basque backward and

(*a*) Two coupé sauté (front and rear) or four coupé.

(*b*) Seven steps right sideward, beginning with front cross step left.

(*c*) Four front cross glides left, the last unfinished (moving sideward right).

(*d*) Two step-courtesies or point in 5th in rear.

(*e*) Two pas de zephyre or arabesque.

(*f*) Two jeté sauté in 2nd or four jeté.

(*g*) A spinning step or arabesque turn (three hops).

(*h*) A heel and toe polka.

Arm movements. Hands at waist with the pas de basque and

Arms in low 3rd amplified position with *a*, *b*, and *c*.

Left arm in 3rd amplified, right in 5th position with *b* and *c*.

Arms 3rd amplified to lateral position with *d*, *e*, and *f*.

Right arm in 5th position, left hand at the waist, with *g*.

Arms in low left intermediate amplified, left in 5th, both in low 3rd amplified position with *h*.

II

Two pas de basque backward and

(*a*) Coupé sauté (front) and pirouette.

(*b*) Two front cross glides left (the last unfinished) and pirouette.

(*c*) Heel and toe polka, or arabesque, and pas de zephyre.

(*d*) Heel and toe polka, or jeté sauté, and coupé sauté.

(*e*) Pirouette, and jeté sauté, or coupé sauté.

(*f*) Pirouette, and arabesque, or pas de zephyre.

(*g*) Pirouette, and step-courtesy, or point in 5th in rear.

Arm movements. Arm exercise 5 with pas de basque and

Arms 3rd amplified to 5th, and 3rd amplified to low 3rd or 1st position with *a*.

Left arm 3rd amplified, right in fifth, and 3rd amplified to low 3rd or 1st position with *b*.

Arms 3rd amplified to 5th, and 3rd amplified to 5th, or reverse intermediate (lateral) position with *c* and *d*.

Arms 3rd amplified to low 3rd, and 3rd amplified to lateral position with *e*, *f*, and *g*.

The Front and Rear Cross Polka

The front cross polka is similar to the pas de basque backward, as developed by the preparatory exercises on page 91, possessing the same elements, but differs in the direction of the execution. It is performed directly sideward (instead of diagonally backward) and begins with a jeté left in 5th in front (leap into 5th in front on *one*), followed by a glide right sideward (on *and*) and then by the cut (on *two*). The exercise brings the dancer a little forward with each step. It is executed in mazurka, $\frac{6}{8}$, and polka rhythms, preferably in polka time.

The progression of the arm movements combined with the step is the same as given under the pas de basque backward. The combinations in polka and $\frac{6}{8}$ time given under the latter step may also be easily readapted to the front cross polka by substituting it for the pas de basque. Combination exercises of the two steps may be practiced in alternation. The rear cross polka differs from the front cross polka only in the leap which is made into 5th in rear instead of 5th in

front. It moves the dancer gradually backward with each step.

The arm movements of the pas de basque backward may be progressively added to this step. The rhythm is the same as that for the front cross polka, and the combinations in polka and $\frac{6}{8}$ time, given under the pas de basque backward, are readily altered by substituting the rear cross polka for the pas de basque. Some of the parts of these combinations will, however, have to be changed.

The Pas de Sissonne. (Scissor Step)

Execution.

1. Execution left from 5th in rear: Hop on right and place left foot on toe in 5th in rear — *one*. Hop on right and extend left in high intermediate — *two*. Continue in polka time.

2. Execution left from 5th in front differs from the preceding only by beginning from placing foot on toe in 5th in front.

3. Execution left from 5th in rear and front requires four counts and is a combination of the preceding two.

4. Alternate pas de sissonne from in rear. This step requires four counts. As 1 on *one* and *two*, then leap upon left (executing a catch step), the leap taking the place of the hop, in 1st position and simultaneously place right foot on toes in 5th in rear on *three*. Hop on left and extend right in high intermediate — *four*. Continue changing.

5. Alternate pas de sissonne from in rear and front. The leap on the left foot described in exercise 4 occurs

after the execution described under 3. This exercise requires eight counts.

This execution gives a fair idea of the step. The hopping movement should not be too high and the leg should be thoroughly extended.

Tempo. Polka to schottische; mazurka. Here the first hop is performed on count *one* and the second on count *three* of a measure. The pause occurs after the first hop with the foot rising slowly.

Arm and other movements.

1. Arms are held in the left intermediate amplified position on the execution left.

2. Arms are held in the right lateral position on the execution left.

3. Arms are held in the right intermediate position on the execution left.

4. Arms are held in the left intermediate amplified position on the hop on the execution left and in (*a*) the right lateral position when the left leg is being raised, (*b*) in the right intermediate position.

The head should be turned toward the leg that is raised.

Combinations in ⅝ or Polka Time

I

1. Two pas de sissonne left from 5th in rear and

(*a*) Four falling steps* left in 5th in front, moving right sideward.

(*b*) Four glides left in 5th in front, the last unfinished (front cross glides), moving right sideward.

*A number of falling steps may be practiced in preparation for the step in this combination. The falling step consists of a leap left in 5th in front and a side-step right. The entire body weight falls on the foot leaping in 5th in front or a trifle beyond it, with slightly bent knee. The other foot is placed a short distance sideward on the toes, with the knee, which is

(*c*) *a* or *b*, but moving diagonally backward.

(*d*) Two front cross polkas, or two pas de basque backward.

(*e*) Two rear cross polkas, or two pas de basque forward.

(*f*) Two arabesque forward.

(*g*) Two coupé sauté (front and rear).

(*h*) Two pas de basque sideward.

Arm movements. One arm low intermediate position, or hands at waist, with the pas de sissonne and

Left arm 3rd amplified and right in 5th, or both arms in 3rd amplified position with *a*, *b*, and *c*.

Arms right lateral to left lateral position with *d*.

Arms left lateral to right lateral, or both arms in 3rd amplified position with *e*.

Both arms in 3rd amplified, left then right arm to 5th position with *f*, *g*, and *h*.

2. Two pas de sissonne left from 5th in rear and

(*a*) A heel and toe polka left sideward.

(*b*) A glide polka left sideward.

(*c*) A spinning step left.

(*d*) An arabesque turn left (three hops).

(*e*) A polka turn left.

(*f*) A three-step turn left, hop, and leg-swing forward.

Arm movements. One arm low intermediate position, or hands at waist with the pas de sissonne and

Left arm in low intermediate or 5th position and both arms in 3rd amplified position with *a*.

Arms 3rd amplified to right lateral position with *b*.

also bent, straightening as it assumes the weight in preparation for another falling step. The knee of the side-stepping leg does not straighten completely.

Arms 3rd amplified to left lateral position with *f*.

Left arm in 5th, right in intermediate amplified position with *c* and *d*.

Arms in 3rd amplified or 5th position with *e*.

3. As 1, but only one pas de sissonne and only one of the steps under *a–h*.

4. All the exercises under 1 and 2 may be repeated with:

(*a*) Pas de sissonne left from 5th in rear and 5th in front, or vice versa. (See execution of pas de sissonne.)

(*b*) Alternate pas de sissonne from 5th in rear. (See execution.)

(*c*) Alternate pas de sissonne from in rear and in front (eight counts).

4. *b* and *c* applied to the exercises under 1 *a* to *h* and 2 *a* to *f* must be begun with the right foot and taken right and left, as the alternate pas de sissonne leads to the execution right.

II

1. Two pas de sissonne left from 5th in rear and

(*a*) Two falling steps left (last unfinished) — *five* and *six*, and pirouette right — *seven* and *eight*.

(*b*) As *a*, but cross glides instead of falling step, the last unfinished, and pirouette right.

(*c*) As *a* or *b*, but moving diagonally backward.

(*d*) Front cross polka left and a pirouette right.

(*e*) Rear cross polka left and a pirouette right.

(*f*) Arabesque left forward and a pirouette right backward.

(*g*) Coupé sauté (front) and a pirouette right.

(*h*) Pas de basque sideward and a pirouette right.

(*i*) Pas de basque backward (also forward) and a pirouette right.

2. Repeat the combinations under 1 with

(*a*) Pas de sissonne left from 5th in rear and 5th in front.

(*b*) Alternate pas de sissonne (left and right) from 5th in rear.

This last variation leads to the execution right of the steps under 1.

Arm movements. Arm exercises 3 and 4 with the pas de sissonne and

Arms 3rd amplified, or left arm 3rd amplified and right in 5th, to arms in 3rd position with *a*, *b*, and *c*.

Arms low 3rd amplified, then 5th position, or arms left lateral and then 5th position, with *d* to *i*.

Left arm in 5th, right intermediate amplified to 3rd position with *f* and *g*.

Combinations in Schottische Time

I

The following examples of combinations in $\frac{6}{8}$ and polka time may be adapted to schottische time:

I, 4 *c*, using the exercises given below:
Two schottische steps; two front cross schottische.

1 *g*, *f*, *a*, *b*, and *c*.

2 *d*, *f*, and *c*.

Combinations in Mazurka Time

I

Two pas de sissonne, (*a*) left from 5th in rear; (*b*) left from 5th in rear and from 5th in front; (*c*) from 5th in rear in alternation (left and right), and

(*a*) Two arabesque (hop twice).

(*b*) Two coupé sauté sauté (front and rear).

(*c*) Two pas de basque backward.

(*d*) Two pas de basque forward.

Arm movements. Arms in right lateral position with the pas de sissonne left and

Left arm in 5th, right in intermediate amplified position, change position through 3rd position, with *a*.

Left arm in 5th, right in intermediate amplified, to low 3rd position with *b*.

Arms low 3rd amplified, then to right lateral position with *c*.

Arms left lateral to low 3rd amplified position with *d*.

II

As under I and

(*a*) Pirouette left and arabesque or arabesque turn.

(*b*) Pirouette left and coupé sauté sauté (front).

(*c*) Pirouette left and a balance step.

(*d*) Pirouette left and a pas de basque forward.

(*e*) Pirouette left and a pas de basque backward.

(*f*) Pirouette left and a redowa polka.

Arm movements. The fourth arm exercise with the pas de sissonne and

Arms to 1st, to 5th, or right intermediate position, with *a* and *b*.

Arms to 3rd, to left intermediate position, with *c* and *d*.

Arms to 5th, to low 3rd amplified position, with *e* and *f*.

The Waltz Step

For preparatory exercises practice those given under the lateral pas de basque and add moving forward with this step. Then follows the waltz step forward: *Leap left forward — one. Glide right forward*

(*beyond the left foot*) — *two. Cut left* (*displacing right*) — *three. The same right.*

The waltz step backward is executed in the same manner in the opposite direction; i.e., leap backward on *one.*

The leap is rather small, but the glide is the size of an ordinary step. The exercise is performed on the ball of the foot, with slight knee-bending on each movement. When first learning the step it is well to have a pronounced leap, glide, and cut, but as better control is acquired the movements should be blended so that the elements will lose their distinctness. Do not confuse the forward waltz step with the pas de basque forward, which closely resembles it.

Arms in 3rd amplified and raising them to left lateral or intermediate position on the step left may be added, though it is usually performed without arm movements.

In practicing it change from mazurka to waltz time.

Examples of Combinations

I

Three waltz steps forward and

(*a*) A balance step.
(*b*) An arabesque.
(*c*) A pas de zephyre.
(*d*) An arabesque turn.
(*e*) A mazurka hop.
(*f*) A pirouette.

II

Two waltz steps forward (arms 3rd amplified position) and two of I *a* to *e*, arms 3rd amplified to intermediate position, or

(*a*) An arabesque and a pirouette.

(*b*) A pas de zephyre and a pirouette.

(*c*) A pirouette and an arabesque.

(*d*) A pirouette and an arabesque turn.

Arm movements. Arms lateral to 3rd position with *a* and *b*.

Arms in 5th to left intermediate amplified position with *c* and *d*.

The Waltz Turn

Preparatory exercises. Review the preparatory exercises suggested for the waltz step.

1. Leap forward on right, raise left in 5th in rear — *one*. Glide left sideward — *two*. Cut right and raise left in 4th in rear — *three*. (One measure.) Leap left backward and raise right in 5th in front — *four*. Glide right sideward — *five*. Cut left and raise right in 4th in front — *six*. (One measure.)

2. As 1 on a right square; i.e., with $\frac{1}{4}$ turn right on the glide.

3. On right and left square, changing on command.

4. Flank circle, left side toward center. Waltz step left and right forward, and waltz turn left (whole turn), in two waltz steps. The same backward.

5. Face left about and repeat 4 (forward and backward), beginning right.

6. Open order: The waltz turn left sideward and two waltz balance steps in place.

The exercise in the flank circle formation may be preceded by the waltz step straight forward and backward without turning.

Combinations in Moderate Waltz Time

I

Two balance steps, a waltz turn (four measures), and

(*a*) Three balance steps and step right and close left. (The direction of the step right depends upon the direction of the combination and should be toward the starting place. It is executed on the first, and the "close left" on the third count of the last measure.)

(*b*) Three pas de zephyre and finish as in *a*.

(*c*) Three pas de basque forward and finish as in *a*.

Arm movements. Arms 3rd amplified to lateral position (three times), arms 3rd amplified to intermediate position (three times), to 3rd amplified, with *a* to *c*.

II

1. Two balance steps, a waltz turn (four measures), and

An arabesque forward, pas de zephyre backward, arabesque forward, and finish as in I *a*.

2. Arabesque forward, pas de zephyre backward, a waltz turn (four measures), and

(*a*) Repeat I *a* to *c*.

(*b*) Step-courtesy (two measures) and slow pirouette (two measures).

(*c*) I *a* to *c*, with pirouette (one measure) in place of step right and close.

Arm movements. Arms 3rd amplified, palms up, to lateral position, to 5th position (on the waltz turn) and then

Arms left intermediate amplified, right lateral, left

5th, both in 3rd amplified, palms up, position with 1.

Left intermediate amplified, right lateral, both low 3rd amplified position with 2, and then

3rd amplified to lateral, then 3rd amplified to 5th position with *b*.

Arms in 5th (with pirouette) with *c*.

Jeté and Assemblé. (Leap and Close)

Preparatory exercises. Start from 3rd position in front.

1. Slide left foot sideward, pointing, and bend right knee — *one*. Straighten knee and return to 3rd in rear — *two*. Fast waltz or polka time.

2. The first movement of 1 — *one*. Straighten knee, raise right heel, and raise left foot in low 2nd — *two*. Lower to 3rd in rear — *three*. Mazurka time.

3. Combine *one* and *two* of the second exercise into one movement — *one*. Lower to 3rd in rear — *two*. Fast waltz or polka time.

4. Leap left in 2nd and raise right in 5th in rear — *one*. Straighten right leg into low 2nd and raise left heel, lower right foot into 1st position and lower heel (jeté and assemblé) — *two*. The first part of the second count slightly precedes the beginning of this count.

These exercises may just as well be practiced from the 1st as from the 3rd position.

The jeté is executed by brushing lightly over the floor with the left foot, thoroughly extending the knee and ankle in the direction indicated, and then leaping on it with knee slightly flexed. The right foot is immediately raised in 5th in rear, knee turned out. The distance of the leap, which is generally executed side-

ward, is about equal to the ordinary step. This is performed on *one* and is followed by rising on toes of left foot, swinging the right foot sideward, ankle high, thoroughly extending knee and ankle on the last half of this beat; i.e., on *and*. On *two* bring the right foot to 5th in front, with the lowering of the left heel. For gymnastic purposes it is best to bring the free foot to 3rd in front, or, preferably, to the 1st position.

Tempo. Moderate waltz, which may be adapted to the ability of the class, increasing or decreasing the speed as the occasion requires, is the best rhythm to teach this step in. Two measures are required for each execution, one for the leap and one for the assemblé. After a fluent execution has been acquired, proceed to moderate $\frac{6}{8}$ and polka rhythm and gradually progress in speed.

Jeté Assemblé. (The Closing Leap)

It consists of the jeté as described above, with simultaneously drawing the other foot after it into the 5th position in front or rear, so that both feet alight together. In alighting the knees are bent slightly and turned outward. It is executed in one count. Finishing in the 1st position is here also to be preferred to that in the 5th position.

Tempo. Mazurka rhythm (one jeté assemblé to a measure) is most suitable to begin with, and then progress to waltz, $\frac{6}{8}$, and polka time, as it is used to terminate combinations in various rhythms.

With both of these closing steps the arms usually move through 3rd amplified to the 1st position, unless some definite position is desired as a finish.

Combinations in Fast Waltz Time

I

(*a*) Three step-courtesies (each two measures) and jeté and assemblé (two measures).

(*b*) Three arabesque forward (two measures each) and jeté and assemblé.

(*c*) Three pas de zephyre (two measures each) and jeté and assemblé.

(*d*) Three waltz balance steps (two measures each) and jeté and assemblé.

(*e*) Three mazurka balance steps (two measures each) and jeté and assemblé.

(*f*) Three pas de basque forward (two measures each) and jeté and assemblé.

(*g*) Three pas de sissonne from in rear or front (two measures each) and jeté and assemblé.

(*h*) Pas de sissonne from in rear, front, and rear (two measures each) and jeté and assemblé.

(*i*) Alternate pas de sissonne from in rear (two measures each) and jeté and assemblé.

In beginning these combinations it is advisable to combine two of the suggested steps with two jeté and assemblé instead of in the manner given, as this offers more practice of the jeté and assemblé.

Arm movements.

(*a*) Arms 3rd amplified to lateral position three times; low 3rd amplified position with the jeté and assemblé.

(*b*) From 3rd position the forward arm moves to 5th and the backward arm to intermediate amplified position, or arms 3rd amplified to reverse intermediate

position, three times; low 3rd amplified position with the jeté and assemblé.

(*c*), (*e*), and (*f*). Arms 3rd amplified to intermediate or reverse lateral position; low 3rd amplified position with the jeté and assemblé.

(*d*) Front arm 5th, rear arm intermediate amplified, to right lateral position and return; low 3rd amplified with the jeté and assemblé.

(*g*), (*h*), and (*i*). Left intermediate amplified to right intermediate to intermediate amplified position; low 3rd amplified with the jeté and assemblé.

II

(*a*) Repeat the combinations of I and add a pirouette, as follows:

(1) Two of the steps named, pirouette, and jeté and assemblé.

(2) One of the steps named, pirouette, one of the steps, and jeté and assemblé.

(3) Pirouette, two of the steps named, and jeté and assemblé.

Example of 1: Two pas de zephyre, pirouette, and jeté and assemblé.

Example of 2: Pas de basque, pirouette, pas de basque, and jeté and assemblé.

Example of 3: Pirouette, two pas de sissonne from in rear, and jeté and assemblé.

(*b*) Three-step turn, hop and leg-swing forward, pirouette, and jeté and assemblé.

(*c*) Pirouette, one of the steps under I *a–i*, pirouette, and jeté and assemblé.

Arm movements.

(*a*) and (*c*). Arm exercises as given under I with

arms 3rd amplified to 3rd or 5th position with the pirouette.

(*b*) Arms 3rd amplified to left lateral or left intermediate position; 3rd amplified to 5th; low 3rd amplified position.

III

(*a*) A step from I *b–i*, pirouette, step-courtesy, and jeté and assemblé.

(*b*) A step from I *c–i*, pirouette, arabesque forward, and jeté and assemblé.

(*c*) A step from I *f–i* and *a–e*, pirouette, a balance step (two measures), and jeté and assemblé.

(*d*) A step from I *a–i* (excepting *f*), pirouette, pas de basque forward, and jeté and assemblé.

(*e*) Pas de zephyre left sideward, pirouette left (cross right in front), a step from I *a*, *b*, *d*, *e*, or *f*, and jeté and assemblé.

(*f*) Arabesque left forward, pirouette (cross right in front), a step from I *a*, *b*, *d*, *e*, or *f*, and jeté and assemblé.

In these combinations the jeté and assemblé is to be alternated with the jeté assemblé (with arms in 1st position). A slight pause follows when using the latter step. The steps may, furthermore, be varied by finishing with a jeté and point, either into 4th or 2nd position, with arms 3rd amplified to lateral or intermediate position, instead of jeté and assemblé.

Arm movements.

(*a*) Arm exercises as given under I, 3rd amplified to 5th, 3rd amplified to lateral, low 3rd amplified position.

(*b*) Arm exercises as given under I, 3rd amplified to 3rd, 3rd amplified to 5th, low 3rd position.

(*c*) Arm exercises as given under I, 3rd amplified to 5th, 3rd amplified to lateral, low 3rd position.

(*d*) Arm exercises as given under I, 3rd amplified to intermediate, 3rd amplified to reverse lateral, low 3rd amplified position.

(*e*) Arms 3rd amplified to lateral or reverse lateral; directly to 5th position; arm exercises as under I; low 3rd amplified position.

(*f*) Arms 3rd amplified to 3rd or 5th; raise to 5th position; arm exercises as under I; low 3rd amplified position.

Combinations in Schottische Time

II

Schottische left and right (indicate direction) and

(*a*) Slow step-courtesy (one measure) and jeté and assemblé (one measure).

(*b*) A balance step (one measure) and jeté and assemblé (one measure).

(*c*) Two arabesque forward (one measure) and jeté and assemblé (one measure).

(*d*) Two pas de zephyre (one measure) and jeté and assemblé (one measure).

(*e*) Two jeté sauté (one measure) and jeté and assemblé (one measure).

(*f*) Pas de zephyre, coupé sauté (front), and jeté and assemblé.

(*g*) Slow pirouette and jeté and assemblé.

Arm movements. Arms 3rd amplified to lateral or one arm in 5th position with the schottische and

(*a*) Arms 3rd amplified to lateral position; low 3rd amplified position with the jeté and assemblé.

(*b*) Arms 3rd amplified to 5th position; low 3rd amplified position with the jeté and assemblé.

(*c*) Arms 3rd to intermediate amplified position twice; low 3rd amplified position with the jeté and assemblé.

(*d*) Arms 3rd amplified to lateral or intermediate position twice; low 3rd amplified position with the jeté and assemblé.

(*e*) Arms 3rd amplified to left (right) in 5th position; low 3rd amplified position with the jeté and assemblé.

(*f*) Arms 3rd amplified to left lateral or to left in 5th, then to right in 5th and left intermediate amplified position; low 3rd amplified position with the jeté and assemblé.

(*g*) Arms 3rd amplified to 5th position with the pirouette; low 3rd amplified position with the jeté and assemblé.

III

(*a*) Schottische left (indicate direction), slow pirouette right, two jeté sauté, and jeté and assemblé.

(*b*) Schottische left (indicate direction), slow pirouette right, two arabesque, and jeté and assemblé.

(*c*) Schottische left (indicate direction), slow pirouette right, step-courtesy, and jeté and assemblé.

(*d*) Two pas de zephyre, slow pirouette left, step-courtesy, and jeté and assemblé.

(*e*) Two pas de zephyre, slow pirouette left, a balance step, and jeté and assemblé.

(*f*) Two pas de zephyre, slow pirouette left, two arabesque, and jeté and assemblé.

(*g*) Two pas de zephyre, slow pirouette left, two jeté sauté, and jeté and assemblé.

(*h*) Pas de zephyre and coupé sauté, slow pirouette left, two jeté sauté, and jeté and assemblé.

(*i*) Pas de zephyre and coupé sauté, slow pirouette left, a balance step, and jeté and assemblé.

Arm movements.

(*a*), (*b*), (*c*) Arms 3rd amplified to left intermediate; 3rd amplified to 5th; 3rd amplified to lateral position twice; low 3rd amplified position.

(*d*) Arms 3rd amplified to intermediate position twice; 3rd amplified to 5th; 3rd amplified to lateral; low 3rd amplified position.

(*e*) and (*f*) Arms 3rd amplified to intermediate position twice; 3rd amplified to 5th; 3rd amplified to lateral; low 3rd amplified position.

(*g*) Arms 3rd amplified to intermediate position twice; 3rd amplified to 5th; 3rd amplified to left arm in 5th position; low 3rd amplified position.

(*h*) and (*i*) Arms 3rd amplified to right lateral or to left in 5th, right in intermediate amplified; 3rd amplified to 5th; 3rd amplified to lateral; low 3rd amplified position.

Combinations in 6/8 and Polka Time

I

(*a*) Three æsthetic polkas (or polka hops, in various directions) and jeté assemblé.

(*b*) Three lateral pas de basque, and jeté assemblé.

(*c*) Three coupé sauté (front and rear), or jeté sauté, and jeté assemblé.

(*d*) Three rear or front cross polkas, or backward pas de basque, and jeté assemblé.

(*e*) Heel and toe polka (indicate direction), repeat heel and toe placing, and jeté assemblé.

(*f*) Repeat I *a–i* of waltz time (page 108) in polka tempo (two waltz measures, i.e., two counts = one measure polka time).

Arm movements.

(*a*) and (*d*). Arms 3rd amplified to reverse lateral position three times; in 1st position with the jeté assemblé.

(*b*) and (*c*) Arms 3rd amplified to lateral position three times; in 1st position with the jeté assemblé.

(*e*) Arms in left low intermediate amplified, left in 5th, reverse lateral position; repeat low intermediate amplified to 5th position; finish in 1st position.

II

(*a*) Two measures of I *a*, *c*, *d*, or *e*, pirouette, and jeté assemblé.

(*b*) One measure of I *a*, *c*, *d*, or *e*, pirouette, repeat the measure, and jeté assemblé.

(*c*) Combine the pirouette with steps under I *a–i* of waltz time (page 108) as suggested under II of waltz time (page 109).

(*d*) A glide or heel and toe polka, a measure of I *a-f*, and jeté assemblé.

(*e*) A glide or heel and toe polka, a pirouette, and jeté assemblé.

(*f*) A polka turn, a polka step, and jeté assemblé.

(*g*) Arabesque turn (three hops), arabesque forward, and jeté assemblé.

(*h*) Arabesque turn (three hops), an appropriate step under I *a-f*, and jeté assemblé.

(*i*) A spinning step, a polka hop, and jeté assemblé.

(*j*) A spinning step, a step from I *a–f*, and jeté assemblé.

(*k*) Pas de zephyre turn, a step from I *a–f*, and jeté assemblé.

(*l*) Two measures of *e*, *f*, *g*, *h*, or *i*, pirouette, and jeté assemblé.

Arm movements.

(*a*), (*b*), and (*c*) Arm exercises as under I and arms 3rd amplified to 3rd or 5th position with the pirouette.

(*d*) Arms 3rd amplified to lateral position; arm exercise as under I; finish in 1st position.

(*e*) Arms 3rd amplified to lateral; 3rd amplified to 5th; finish in 1st position.

(*f*) Arms left intermediate to right intermediate; 3rd amplified to right lateral; finish in 1st position.

(*g*) and (*i*) Left arm in 5th, right in intermediate amplified; 3rd to opposite position; finish in 1st position.

(*h*) and (*j*) Arms 3rd amplified to 5th position; arm exercise as under I; finish in 1st position.

(*k*) Arms 3rd amplified and lateral to lateral position; arm exercise as under I; finish in 1st position.

(*l*) Corresponding arm exercises; 3rd amplified to 5th position with the pirouette; finish in 1st position.

III

Combinations may be arranged in the manner suggested under III of waltz time. (Page 110.) In these combinations the two forms of assemblé are also to be alternated. The jeté and point, as suggested under waltz time, may likewise occasionally take the place of an assemblé.

Combinations in Mazurka Time

I

(*a*) Three mazurka hops and jeté on *one* and assemblé on *two*.

(*b*) Three balance steps, or step, point, and pause, and jeté and assemblé.

(*c*) Three jeté sauté sauté, and jeté and assemblé.

(*d*) Three coupé sauté sauté (front, rear, front), and jeté and assemblé.

(*e*) Three pas de basque forward, and jeté and assemblé.

(*f*) Three pas de basque backward, and jeté and assemblé.

(*g*) Three redowa polka forward, and jeté and assemblé.

Arm movements.

(*a*) Right arm in 5th position, left hand at the waist; right arm 3rd amplified with the jeté and assemblé.

(*b*), (*d*), (*e*), and (*f*) Arms 3rd amplified to lateral or intermediate position three times; low 3rd amplified position with the jeté and assemblé.

(*c*) Arms 3rd amplified to left (right) in 5th position three times; low 3rd amplified position with the jeté and assemblé.

(*g*) As *a*, and change three times; left arm low 3rd amplified position with the jeté and assemblé.

II

Two measures of I *a–g*, pirouette, and jeté and assemblé.

Two measures of I *a–g*, arabesque turn or spinning step, and jeté and assemblé.

One measure of I *a–g*, pirouette, repeat first measure or the pirouette, and jeté and assemblé.

One measure of I *a–g*, waltz turn (two measures), and jeté and assemblé.

Arm movements. Arm exercises as under I and 3rd amplified to 3rd or 5th position with the pirouette, arabesque turn, and spinning step, intermediate to intermediate position with the waltz turn.

3rd to intermediate amplified position with the arabesque turn and the spinning step.

3rd to front arm in 5th, rear arm in intermediate amplified position with the spinning step and the arabesque turn.

III

(*a*) Mazurka hop left, pirouette left, one measure of I *b–g*, and jeté and assemblé.

(*b*) Jeté sauté sauté, pirouette left, one measure of I *a*, *b*, *d–g*, and jeté and assemblé.

(*c*) Pas de basque forward (or backward), pirouette left, one measure of I *a–d* and *g*, and jeté and assemblé.

(*d*) As *a* to *c* of III, but arabesque turn in place of the pirouette.

(*e*) As *a* to *c* of III, but spinning step in place of the pirouette.

(*f*) Pirouette, arabesque turn, one measure of I *a–g*, and jeté and assemblé.

(*g*) One measure of I *a–g*, arabesque turn, pirouette, and jeté and assemblé.

Arm movements.

(*a*) and (*b*) Arms right intermediate; 3rd amplified to 3rd position; arm exercises as under I; low 3rd amplified position.

(*c*) Arms 3rd amplified to right (left) lateral; 3rd amplified to 3rd position; arm exercises as under I; low 3rd amplified position.

(*d*) and (*e*) Arms 3rd amplified to 3rd or 5th position with the arabesque turn and the spinning step.

(*f*) Arms 3rd amplified to 3rd; to left in 5th, right in intermediate amplified position; arm exercises as under I; low 3rd amplified position.

(*g*) Arm exercises as under I; 3rd to left in 5th, right in intermediate amplified position; arms 3rd amplified to 5th; low 3rd amplified position.

EXAMPLES OF EXERCISES ADAPTED TO LA CZARINE

I. Heel, toe, and heel placing left with three hops on right, arms in right lateral pos., 1 M. Coupé sauté sauté left with arms in 3d amplified position, 1 M. The same right, 2 M.

II. a) As 1, left and right, 4 M. Then 3 mazurka hops left sideward and 2 stamps with right arm in 5th, left hand at waist, and both at waist on stamps, 4 M. Repeat all but begin right. b) The same but arabesque turn left with left arm in 5th and right in intermediate amplified in place of the stamps.

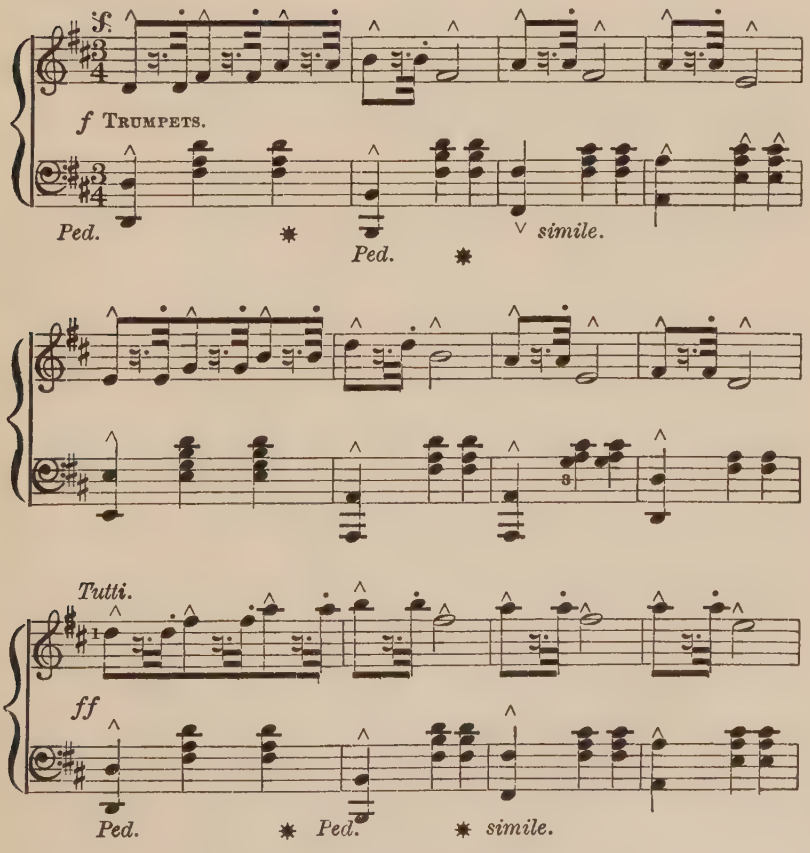
III. As 1, left and right, 4 M. Then 3 steps left sideward, point right sideward and pause; arms in 3d amplified and in left intermediate position, 2 M. The same to right, 2 M. The same with stepping forward and backward. The same, but deep courtesy, arms lateral in place of pointing.

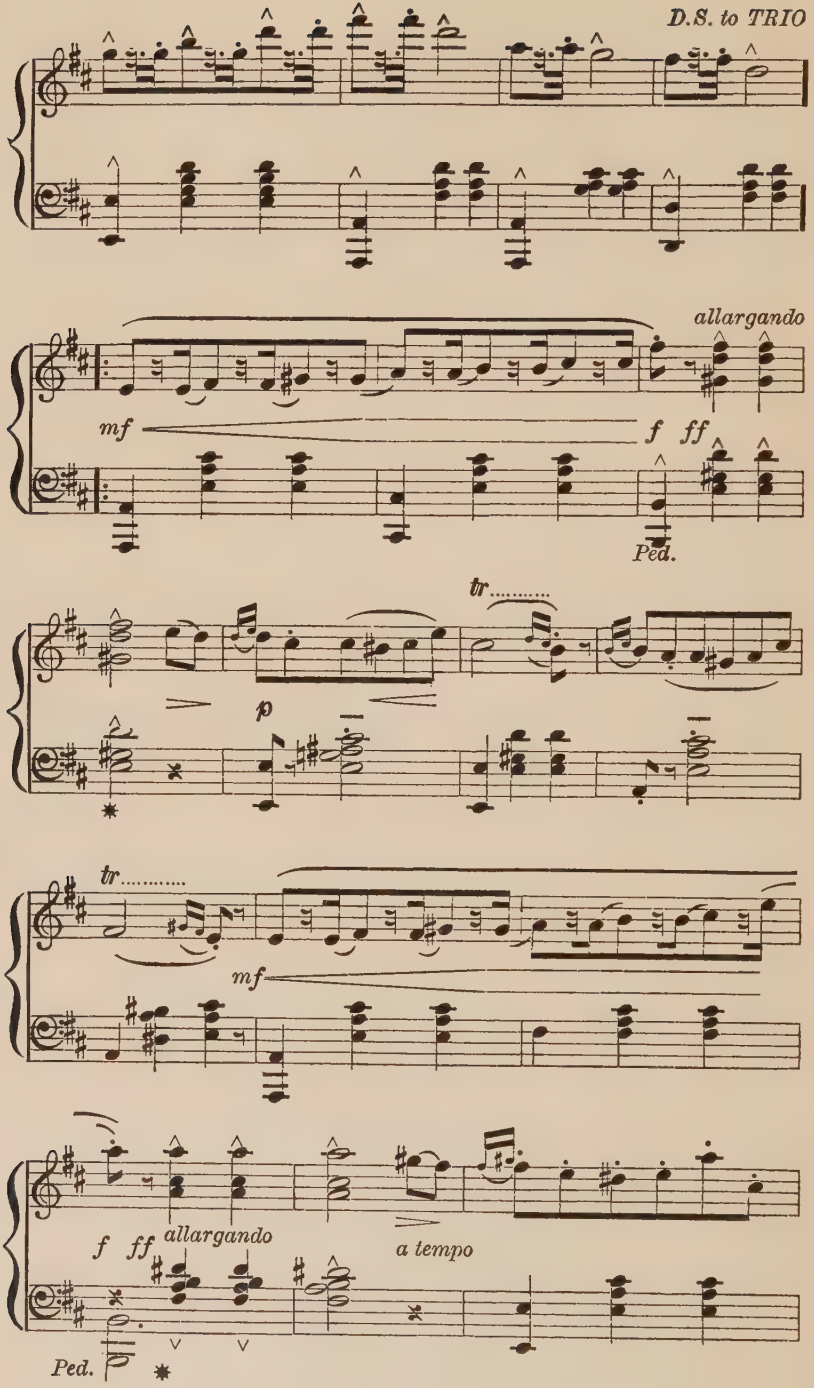
LA CZARINE

(MAZURKA RUSSE)

Edited by
HANS LICHTER

LOUIS GANNE

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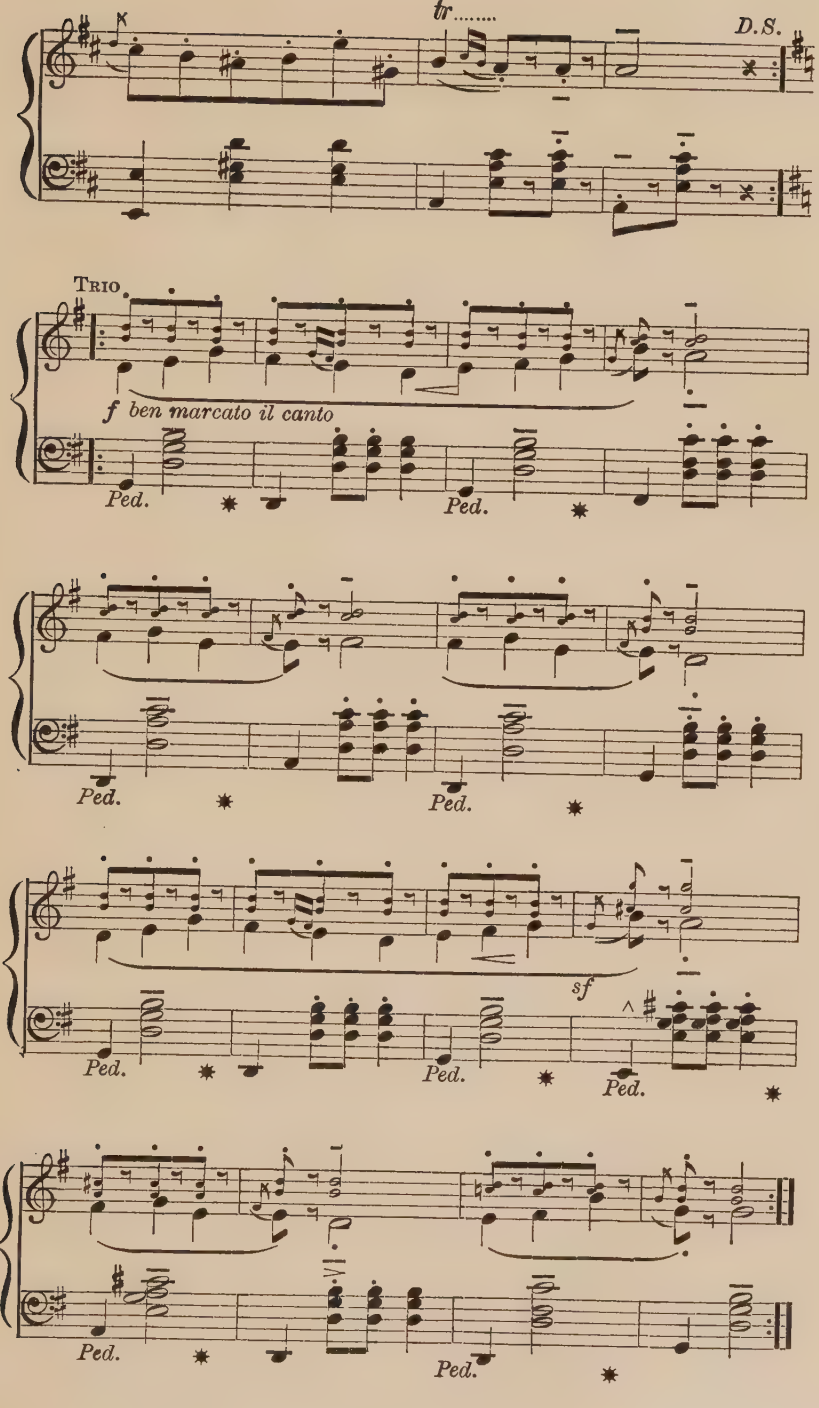
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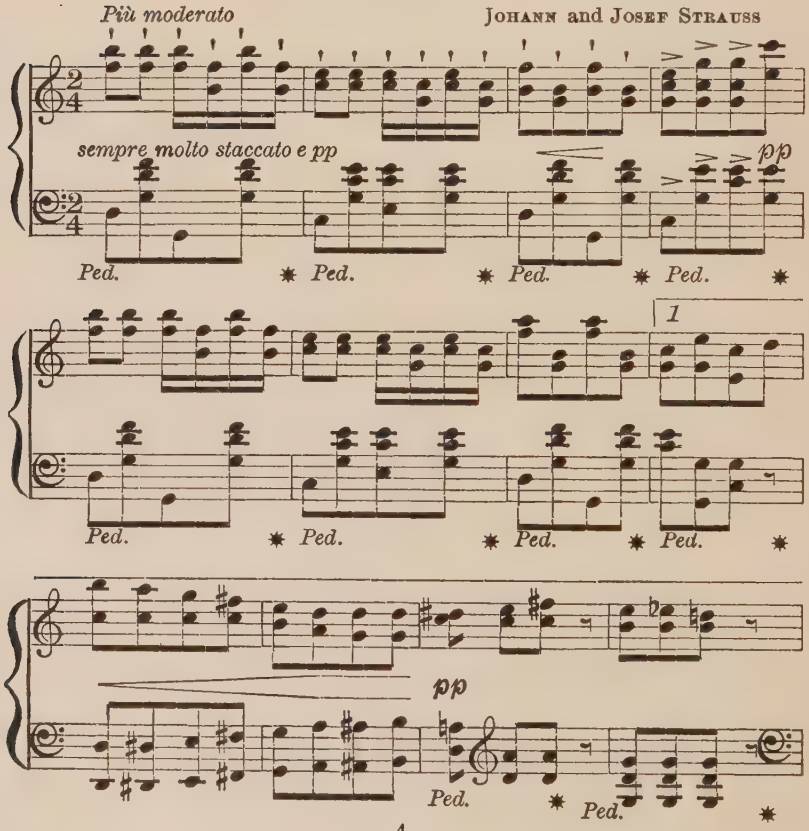
EXAMPLES OF EXERCISES ADAPTED TO PIZZICATO-POLKA

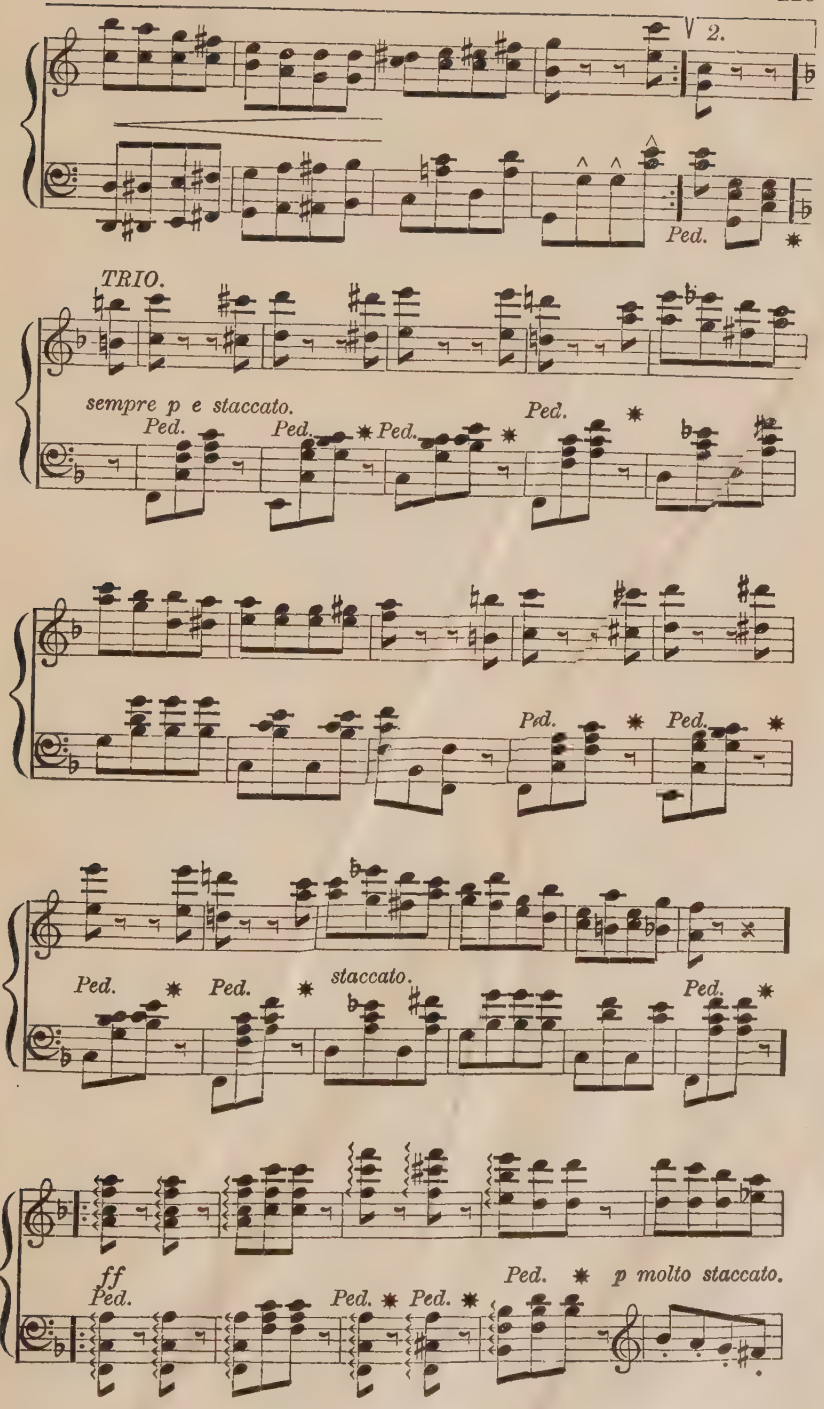
I. Polka hop left and right sideward with arms changing from lateral to lateral pos. (1–4), 2 M. Glide polka left sideward, arms in 3d amp. position (5–8), 2 M. The same right, 4 M.

II. Arabesque left forward, left arm in 5th and right 3d amp. (1–2), 1 M. Pas de Zephyre right backward, change arm positions (3–4), 1 M. Two step-courtesies with arms moving from 3d amplified to lateral position (5–8), 2 M. Two glides left sideward, arms 3d amplified and step-courtesy left sideward with arms moving to left lateral (9–12), 2 M. The glides and step-courtesy right, 2 M. Repeat all beginning right, 8 M. The same but arabesque with arms in 5th after the glides instead of the step-courtesy.

III. a) Jeté sauté left and right sideward with arms moving from lateral to lateral position, (1–4) 2 M. Three-step turn left sideward with arms in 3d amplified (also from 3d amp. to 5th) and courtesy with arms in lateral position (5–8), 2 M. The same to right, 4 M. b) Repeat with pirouette and step-courtesy instead of three-step turn. c) Repeat a and b with pas de sissonne from 5th in front and rear with arms in lateral position instead of the jeté sauté.

PIZZICATO-POLKA

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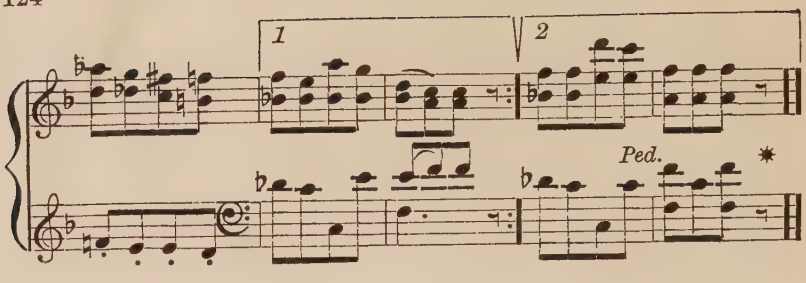
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EXAMPLES OF EXERCISES ADAPTED TO VENUS REIGEN WALTZ

(FAST RHYTHM)

I. Step left sideward and raise arms to 3d amp. pos., 1 M. Place right foot back inward and raise right arm to 5th, 1 M. The same to right, 2 M. Two glides left sideward, arms in 3d amp. pos., 2 M. Step-courtesy left sideward, arms in lat. pos., 2 M. 8 meas. in all. Repeat all, beginning right, 8 M.

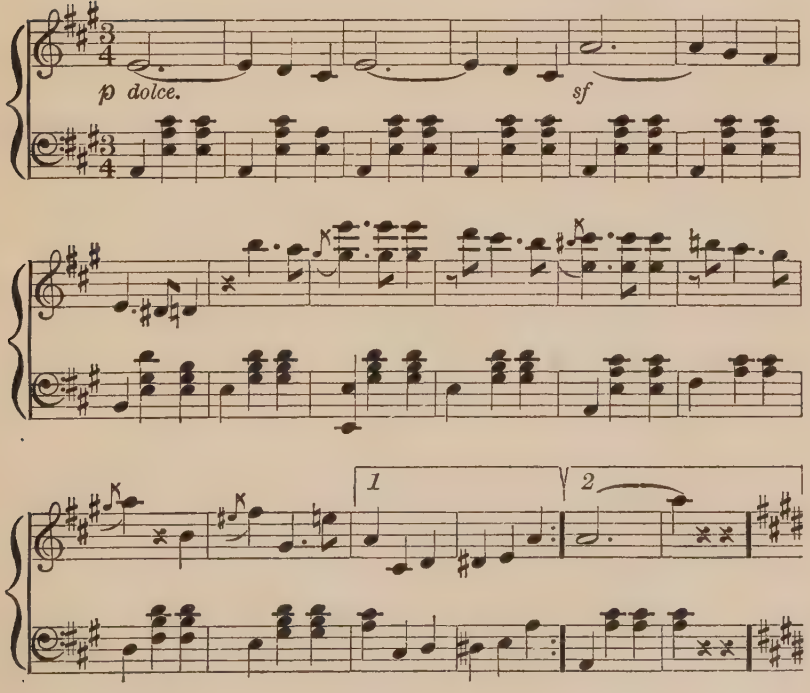
II. Step left sideward and raise arms to 3d amp. pos., 1 M. Point right forward and raise left arm to 5th pos. (look at hand), 1 M. The same to the right, 2 M. Pirouette left sideward, arms moving from 3d amp. to 3d pos., 2 M. Step left sideward, arms in 3d amp. pos., 1 M. Hop left, swing right leg forward (pas de zephyre) and move arms to lateral pos., 1 M. 8 meas. in all. Repeat all beginning right, 8 M.

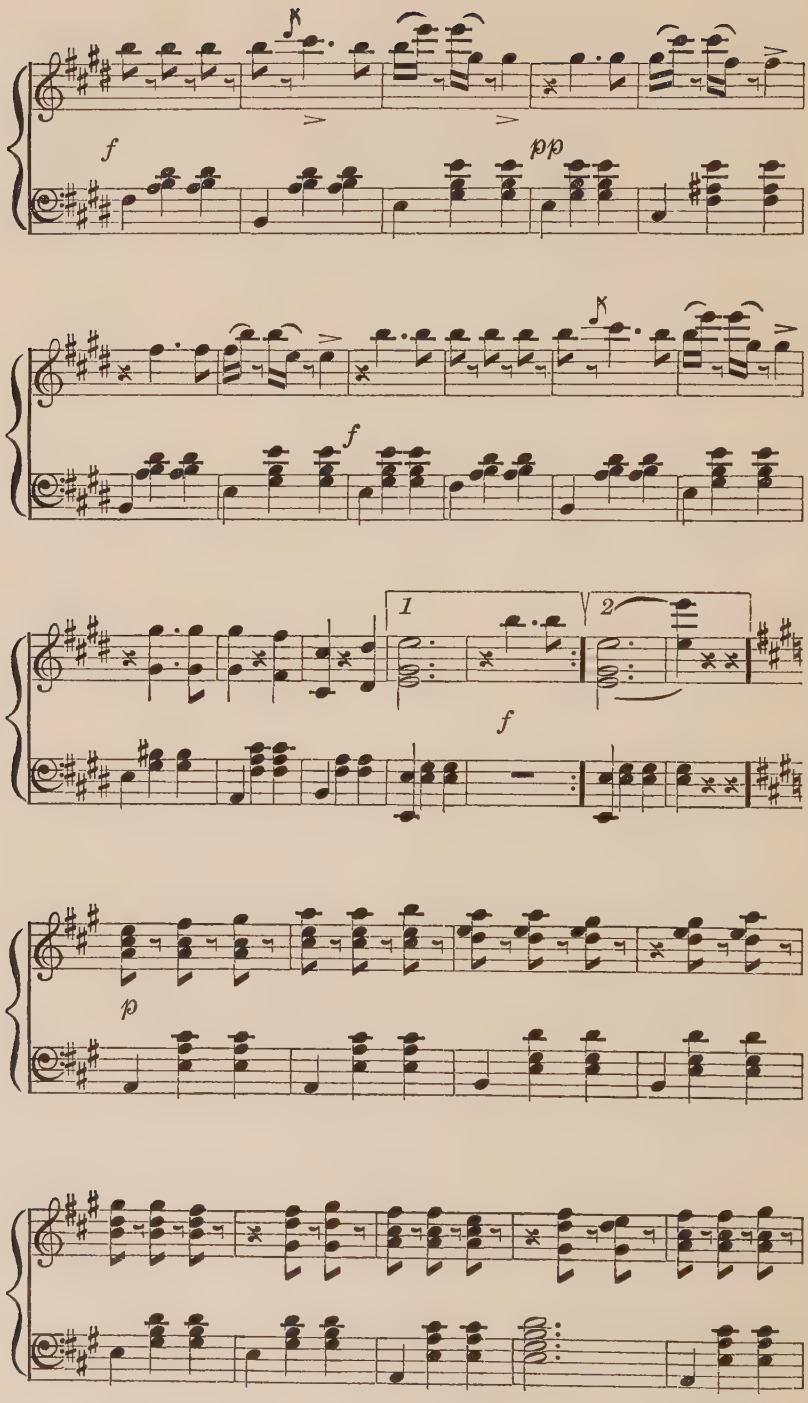
III. As 2, but two glides left sideward, arms 3d amp. instead of the pirouette.

IV. Pirouette left sideward, arms moving from 3d amp. to 5th pos., 2 M. Step-courtesy left sideward, arms moving from 3d amp. to lateral pos., 2 M. Arabesque right forward (oblique), with right arm raised to 5th., 2 M. (One M. for step and one for the hop.) Pas de zephyre left backward (step left backward and hop) and change arm position, look at hand in 5th pos., 2 M. 8 meas. in all. Repeat all beginning right., 8 M.

VENUS REIGEN WALZER

JOSEF GUNGL, Op. 63

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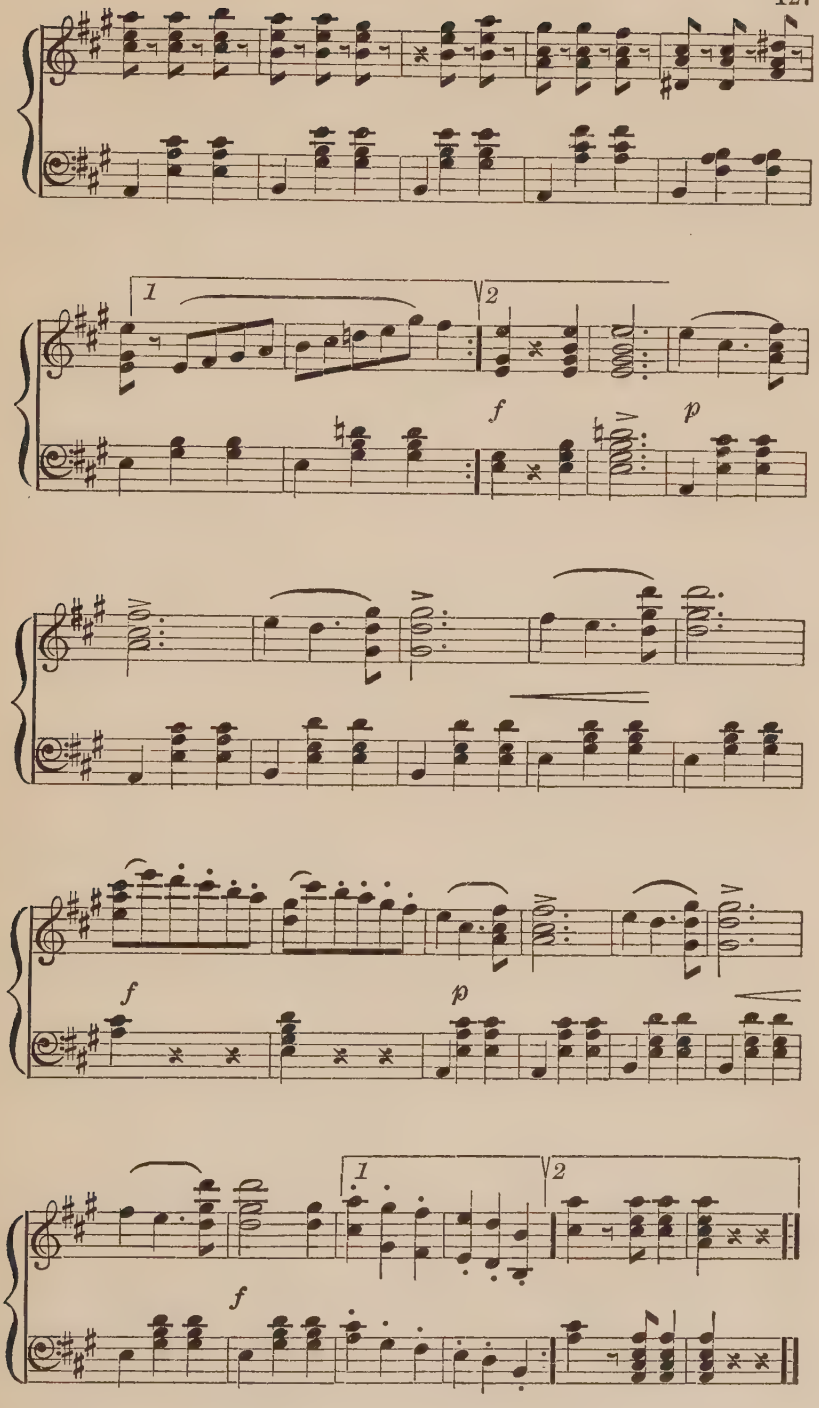
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EXAMPLES OF EXERCISES ADAPTED TO THE IMPROMPTU SCHOTTISCHE

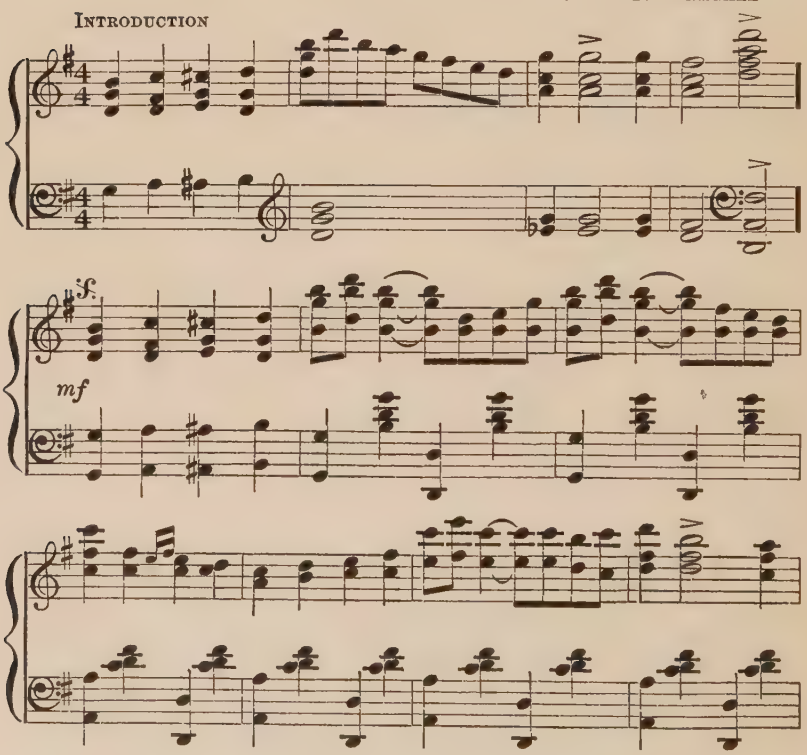
I. Schottische left and right obliquely left forward, arms moving from 3rd amplified to lateral position (1–8), 2 M. Three pas de zephyre back to starting place, arms in 3rd amplified position, palms upward, and step back and close, raising arms to 5th position (1–8), 2 M. The same right, 4 M.

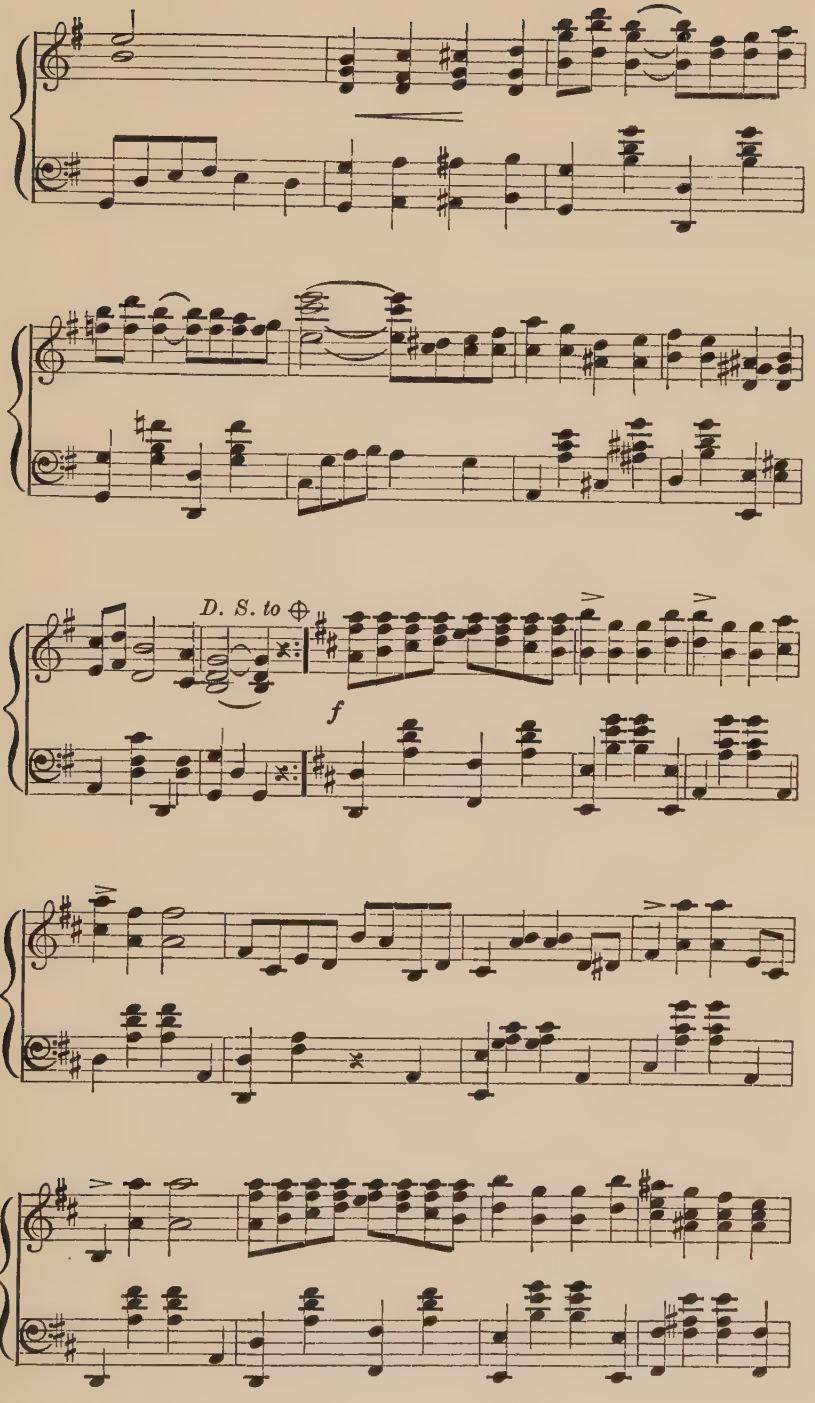
II. Coupé sauté, front and rear, and repeat, the left arm moving from arms in 3rd amplified to fifth position on front coupé sauté and return on rear coupé sauté (1–8), 2 M. Slow pirouette left, arms moving from 3rd amplified to 5th position and return (1–4), 1 M. Slow step-courtesy left, arms in lateral position (1–4), 1 M. Same right, 4 M.

III. Pas de zephyre left and right forward with arms in 3rd position on left, and in 3rd amplified position, palms upward, on right pas de zephyre (1–4), 1 M. Arabesque turn left (three hops), left arm in 5th and right in 3rd amplified position (1–4), 1 M. Repeat, starting right and moving backward, 2 M. Three step turn left with hop and leg-swing forward, arms in 3rd amplified and left arm in 5th position on the hop (1–4), 1 M. Coupé sauté, front and rear, with changing arm position twice from previous position (1–4), 1 M. Repeat last two measures to right, 2 M. Repeat all, 8 M.

IMPROMPTU SCHOTTISCHE

JULIA NIEBERGALL

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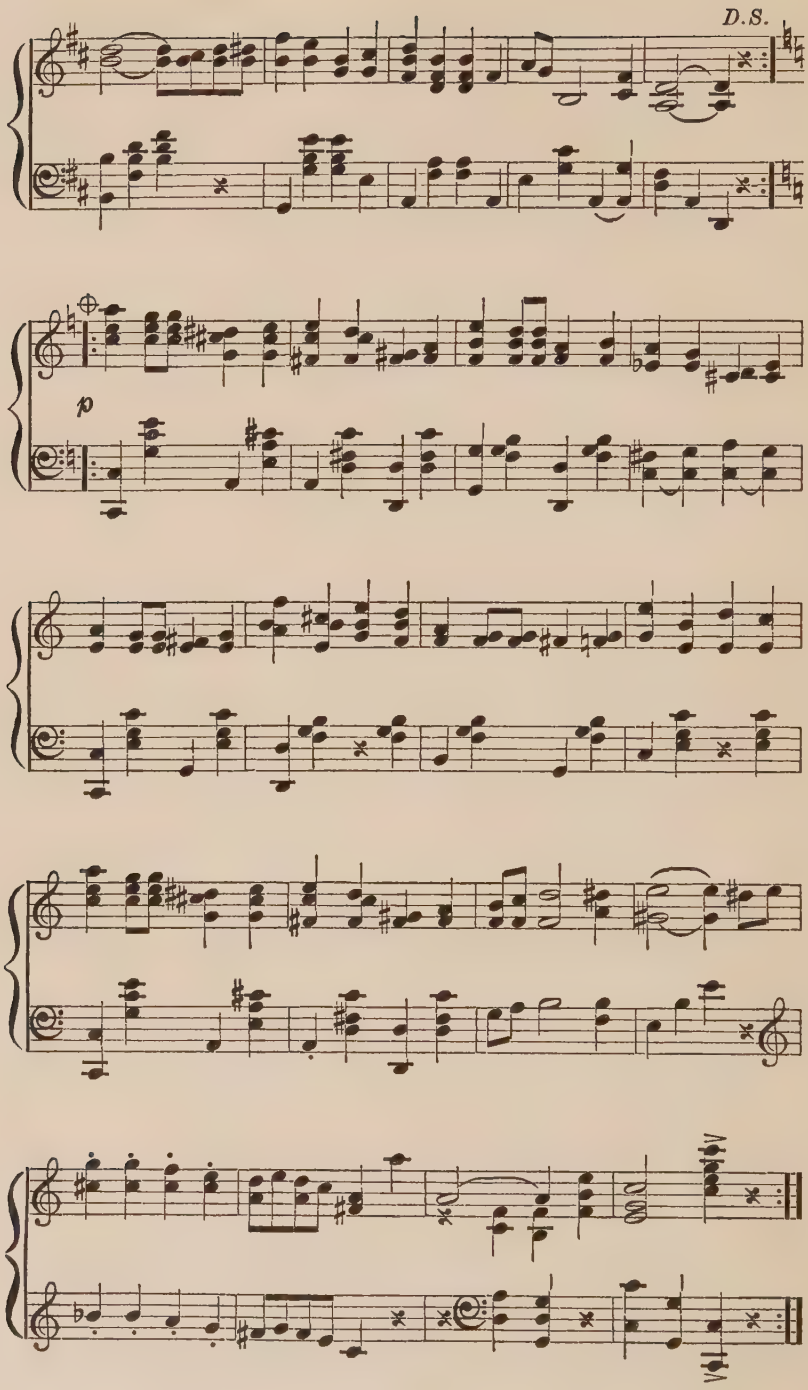
D.S.
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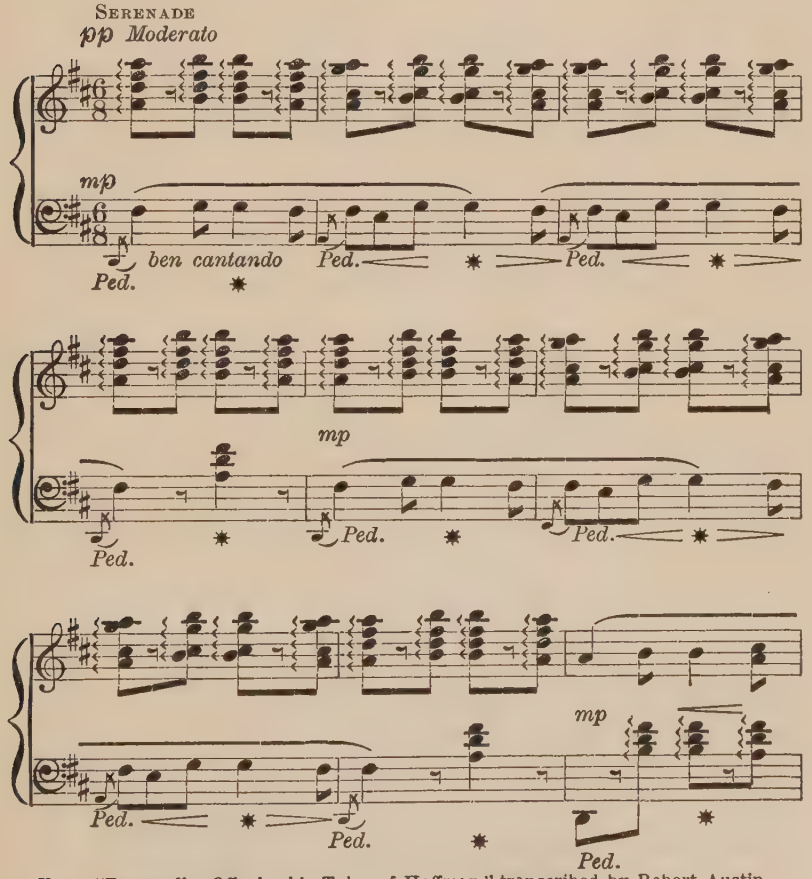
A movement is performed to each three eighth notes, or their equivalent, which are counted as one count. Two movements occur to each measure.

I. Step left sideward and raise arms to 3rd amplified position (1). Bend trunk right and raise left arm to fifth position (2), 1 M. Return movements (3 and 4), 1 M.

II. Step left sideward and raise arms to 3rd amplified position (1). Place right foot back-inward, bend trunk left, raise right arm to 5th position, and look at hand (2), 1 M. Return movements (3 and 4), 1 M.

III. Point left forward in intermediate position and raise arms to left intermediate amplified position (1). Place left foot back-inward, bend both knees, bend trunk forward, and lower arms to 3rd position (2), 1 M. Return movements (3 and 4), 1 M. The arms circle through 3rd to intermediate amplified position.

In adapting exercises of this nature to waltz rhythm each movement (count) requires one measure, and each measure is counted as one count. Select waltzes of moderate and later fast rhythm.

From "Barcarolle, Offenbach's Tales of Hoffman" transcribed by Robert Austin.

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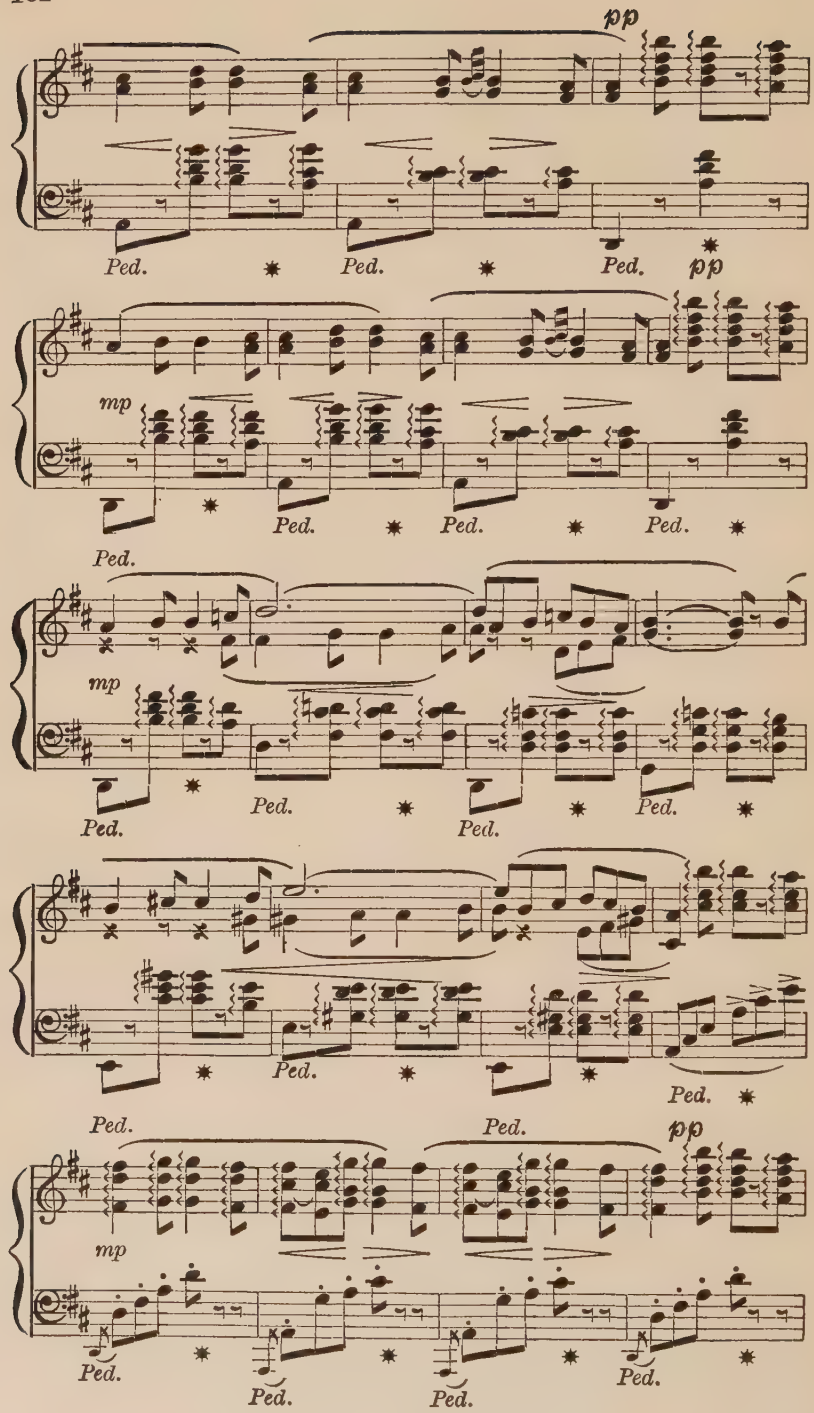
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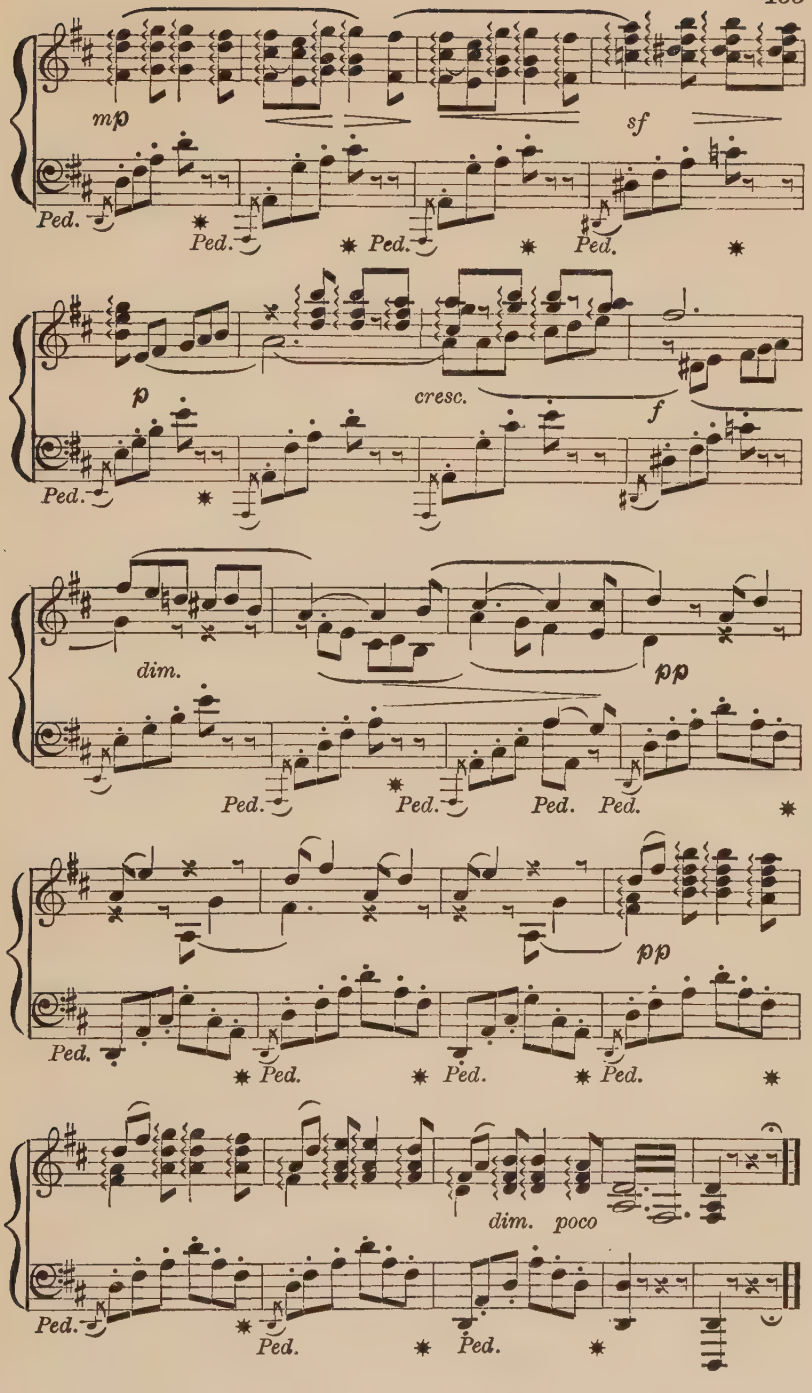
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